THE CHRISTMAS MIRROR will be Published on Thursday, Dec. 11.

THE NEW YORK DRAMATIC MIRROR.

Vol. XXIV., No. 623. NEW YORK: SATURDAY, DECEMBER 6, 1890. PRICE TEN CENTS.

THE RELATIONS OF ACTOR AND DRAMATIST

BY W. H. CRANE

There seems to be a somewhat prevalent opinion abroad that actors who have in any way been concerned in the suggesting of ideas to the author of a play are only too apt to claim a larger share of the credit than is properly their due. That in some instances this may be the case, I will not deny; for actors are after all, strange as it may appear to some of their critics, human beings with human feelings and, perhaps, with as much innocent vanity as their fellow-creatures.

As a rule, however, I think that if the playwright were to be absolutely honest he would admit that in nine cases out of ten he owes a not inconsiderable share of his success to the actor or actors who have either admittedly or otherwise collaborated with him.

Certainly my own experience has been that the best results have always proceeded from the union of actor and the dramatist and the consequent free and joint interchange of opinion on the matter in hand.

If the actor who is simply an actor can be of aid to the dramatist, how much the more can the actor-manager be an assistant? He of all others, in the first place, knows precisely what his constituency needs and what is, so to speak, of commercial value; he knows his own limitations and his own strength and peculiarities and can therefore give valuable advice as to the lines on which his own character had better be drawn; he, it may be assumed, is an actor of ripe experience and is therefore thoroughly conversant, with the practical needs of the stage and can suggest "business" and the working up of situations with effect; finally he knows thoroughly the *personnel* of his company and can point out the readiest means of fitting to the necessary extent the various characters and the people who are to play them.

The records of the French stage have taught us that for stage work collaboration of some nature is almost the natural order of things, for it must be seldom that a fine literary instinct and a thoroughly practical knowledge of stage business and dramatic "mechanics," so to speak, are found in one and the same individual, and it seems to be that the ideal collaborators are he who is an accomplished literary artist of fine imagination, and he who has not only passed his life upon the stage but in his managerial capacity has so long felt the pulse of the theatre-going public, that he has developed a species of instinct which tells him what will please, what will offend, and what will simply be tolerated.

Some actors, doubtless, have no special faculty or even desire to aid an author in this manner, and some of my own acquaintances, as to whose histrionic talents there can be only one opinion, and that a most favorable one, make it a point to leave the construction and writing of a play entirely to the author. If it suits them exactly well and good; if not, even though the slightest judicious alteration would render it fit for their purpose, they seem either unwilling or unable to make the necessary suggestions. That the loss is theirs, I must confess I am convinced and it is in no small degree to this habit of mind on the part of actor and manager combined, that the native American drama owes much of its stunted development.

On the other hand I may whisper, in the strictest confidence, that some authors I have met have resented almost as a personal insult the suggestion on the part of the actor that they should alter a scene or even a line. No greater mistake can be made, for I am certain that no dramatist, however great his genius, can, in the privacy of his study, accurately gauge the effect of his written lines when spoken on the stage. His mental ear may become so used to them on the one hand that he fails to detect blemishes which strike the actor at rehearsal, and will inevitably jar on the audience during the performance, while on the other hand he may naturally fail to appreciate the effect of the action which must necessarily accompany the lines.

It will not, I trust, be imputed to me as egotism if I take some of my own experiences in this direction as the text for my modest sermon.

When Mr. Robson and myself first started on our joint career, we had as, I think, is generally known, a play for a medium in the construction of which we had had no word to say. Later on, however, when we came to the difficult task of procuring new and fitting plays we found ourselves compelled to take the most active interest in the compilation thereof.

Sharps and Flats was worked over by us as sedulously as though we had been joint authors while the author of Our Bachelors, I think, never forgave us for the liberties we took even with his finally amended manuscript. Three days before its production he wrote to us somewhat pathetically entreating that we would play the piece "as he wrote it," if only for one performance.

Had we done so and had that performance been the first as it would, of course, have been, I think the play would hardly have been heard of again. We made heroic cuts, worked up scenes, here and there, so as to produce telling business and Our Bachelors was a distinct monetary success.

The more experienced and able the dramatist, the less does he disdain to accept the actor's emendations.

No one, for instance, will dispute the right of Bronson Howard to be considered as our foremost American playwright, and the story of the writing of The Henrietta will, I think, sufficiently point my moral.

After discussing with us at various times and during the progress of the work, his plot and characters, Mr. Howard came down to Cohasset and read his play to us act by act.

As he read we talked and offered suggestions as to this scene and that, of all of which he took copious notes.

Some of these suggestions he argued against and convinced us of their valuelessness; others he assented to cordially. Finally, when he left us he had a pile of notes several inches high, the result of reading the play through to us three successive times. Later, when these new ideas had been thoroughly digested, Mr. Howard read the play to us and the company in the office of the Union Square Theatre.

Three weeks later it was produced with the alteration of one line only, and that, to be Hibernian, was not an alteration, but a transposition.

My later experience has been identical. When that dear friend and charming writer, the late David P. Lloyd, first suggested to me the main theme of The Senator, we had several long and serious interviews during which the first scheme of construction was roughly blocked out.

At intervals during the next six months we met and talked the play over, act by act, while later when Mr. Rosenfeld collaborated with Mr. Lloyd and finally, at the death of the latter, finished the play, I found him ready to follow any suggestions which appealed to him.

Since the production of The Senator I have been brought into frequent contact with some of the best known of our American playwrights, for three or four authors of repute are even now engaged in writing plays for my especial behalf. In each and every case I have found them ready and willing to make use of such ideas as I have been able to furnish them with at every stage of their work.

Only the other day I was enabled to furnish the material for the entire story of a play to two clever writers whose skill and experience enabled them to seize the salient points of my idea and to present them to me embodied in so attractive a scenario that I commissioned them forthwith to write me a comedy on the line laid down.

None of these authors to whom I have referred have hesitated to freely acknowledge the advantages it has been to them to avail themselves of any humble co-operation.

To a young or inexperienced dramatist I can offer no better advice than to endeavor to gain the assistance and co-operation of an intelligent actor in the preparation of their plays. By so doing they would save themselves much heart-burning and disappointment.

Only the other day I received from a college professor the manuscript of a play on which months of effort had evidently been expended. Accompanying it was a letter from the author who was clearly a man of education and literary ability, and the letter showed how extravagant an estimate his literary friends had led him to place upon his work.

An actor could have told him in five minutes that for stage purposes the piece was not worth the paper on which it was written, for it betrayed an absolute ignorance of all stage requirements.

I will freely admit, of course, that when an author is writing a play for a stock company he can gain but little, supposing him to be more than a mere apprentice at his craft, by collaboration with any actor who is concerned in the production, but when the play is written for a "star," as the phrase goes, constant inter-communication between actor and author is pre-eminently desirable. The one most interested of all others beside the author himself in the work has surely something of value to impart, and only the confirmed egotist will sneer at the assistance offered.

Finally, let me try to prick one more bubble of superstition.

The phrase is in danger of becoming an axiom that the worst sign for the success of a play, that is as yet only in rehearsal, is the enthusiasm that may be displayed regarding it by the actors themselves.

My own experience has been directly opposed to this, and I was even amused when just before the production of The Senator one of the stage carpenters came to me and hoarsely whispered his conviction that "the piece would be a go." "I kin always tell" he asserted, and in this case, at least, his judgment was not at fault.

The fact is that whatever may have been the case a generation or two ago the average actor of to-day is a man of intelligence and perception, and is accustomed to observe not only what is a success but what goes to make a success, and therefore by the excercise of a little simple ratiocination he can, as the slang phrase goes, "call the turn" in nine cases out of ten before the first night of a new play.

NEXT WEEK:

"TEN TIMES ONE IS TEN."

BY CHARLES BARNARD.

THE BAKER MEMORIAL PORTRAIT.

Previously acknowledged	$105.00
Lillian Brainerd	2.00
Ernest Bartram	2.00
Total	$109.00

Subscriptions to the Baker Memorial Portrait Fund have languished during the past week. Lillian Brainerd and Ernest Bartram have contributed $2 each, and here the list of new subscribers begins and ends.

It is necessary to raise $141 more. If members of the profession will send in small subscriptions speedily, that amount can be raised easily during the next three weeks, which will be in time to make the portrait of "Uncle Ben" a Christmas present to the Fund in the name of the donors.

As we said last week, Mr. W. E. Marshall, the celebrated portrait painter, has begun the work. It is now well under way and it can be finished before Christmas.

If 141 of the 5,000 actors in this land will send in $1 apiece it will complete the subscription.

Up to the present time Mr. Pastor is the only officer or trustree of the Fund who has subscribed to the memorial. Will not some of the gentlemen associated with him in the administration of the organization which Mr. Baker served so long and so faithfully co-operate? Let us hope that they will unite in showing this token of respect to the memory of the late Assistant-Secretary of the Fund.

THE CHRISTMAS MIRROR.

The Christmas Number of THE DRAMATIC MIRROR will be published on Thursday, Dec. 11.

It will consist of sixty pages.

It will be profusely illustrated and sumptuously printed on superior paper.

The cover will present an original and striking figure in colors.

The contributors include the following names:

Mrs. Lovett Cameron,
Marie Wainwright,
Florence Marryat,
Rose Coghlan,
Mrs. James G. Blaine, Jr.,
Marie Tempest,
Rose Eytinge,
Ettie Henderson,
Carmencita,
Edith Kenward,
Emma V. Sheridan,
Kate Masterson,
Florence Roberts,
Charlotte Perkins Stetson,
Marie Meinell,
Harriet Ford,
Selena Fetter,
Minnie Maddern Fiske,
Robert B. Mantell,
Howard Paul,
Lewis Morrison,
Alfred Ayres,
Dion Boucicault,
Albert Ellery Berg,
Harry Edwards,
Arthur Hornblow,
Charles T. Vincent,
J. B. Polk,
Leon Mead,
Edwin Arden,
Nathan M. Levy,
Fred. Cecil Brooks,
Benj. F. Butler, Jr.,
Frank E. Jameson,
Sydney Chidley,
Fitzhugh Owsley,
John S. Webber, Jr.,
Sam R. Ireland,
Théophile Tabasco,
Harrison Grey Fiske.

The following artists, among others, have furnished the numerous illustrations:

G. Verbeck,
T. W. Newman,
Walter Burridge,
John England,
E. S. Hamilton,
Mrs. Seidle,
F. W. Monahan,
R. Morgan,
"Zim,"
Sydney Chidley.

The Christmas MIRROR will be sold by newsdealers throughout the country at the uniform price of 25 cents a copy. The number can be ordered direct also from the office of publication.

WHERE IS E. E. DAVIES?

Julia Davies recently sent a communication from London to Lillian Lewis, stating that she is the lawful wife of Evan Edward Davies, who left her over two years ago.

Mrs. Davies writes that she and the children of the marriage are dependent on the charity of her friends, and being under the impression that her husband had been connected with the company of Miss Lewis, asked her to furnish some reliable information of his present whereabouts.

Miss Lewis, however, states that she has never known Evan Edward Davies, and thinks that perhaps some of THE MIRROR'S readers may be able to furnish Mrs. Davies with the desired information. Her address is 39 Forest Road, Dalston, London.

IDA ROBERTSON will leave Mrs. Carter's company at the end of next week.

THE NEW YORK

DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.

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One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London by our agents, the International News Company, Bream's Building, Chancery Lane; at Low's Exchange, 7a Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera.

The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK - - DECEMBER 6, 1890

*** *The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BROADWAY—Fedora, 8 P. M.
BIJOU THEATRE—A Texas Steer, 8 P. M.
CASINO—Foor Jonathan, 8:15 P. M.
FOURTEENTH ST. THEATRE—Blue Jeans, 8 P. M.
FIFTH AVENUE THEATRE—Mr. and Mrs. Kendal, 8 P. M.
GARDEN THEATRE—Sunset and Dr. Bill, 8 P. M.
GRAND OPERA HOUSE—Annie Pixley, 8 P. M.
H. R. JACOBS' THEATRE—Ivy Leaf, 8 P. M.
KOSTER AND BIAL'S—Variety and Carnencita, 8 P. M.
LYCEUM THEATRE—The Idler, 8:15 P. M.
MADISON SQ. THEATRE—A Pair of Spectacles, 8:30 P. M.
NEW PARK—The Inspector, 8:15 P. M.
PALMER'S THEATRE—The Middleman, 8 P. M.
PEOPLE'S THEATRE—Kate Clinton, 8 P. M.
PROCTOR'S THEATRE—Men and Women, 8 P. M.
STAR THEATRE—The Senator, 8 P. M.
TONY PASTOR'S THEATRE—Variety, 8 P. M.
WINDSOR—Only a Farmer's Daughter, 8 P. M.

DIVERS BENEFITS.

OUR captious friend the *Herald* says that in nine cases out of ten "the benefit is a nuisance. It is, as a rule, an imposition on benevolence; it tases the patience of the managers, and it bores not only the actors (who are the chief victims) but the critics and the public."

It happens that the critics do not criticise benefit performances, for the reason that charity covers a multitude of sins. If benefits bored the public they would speedily cease to be given, since their success depends upon public support. Moreover, the people that attend benefits are drawn less by the object of assistance than by the attractiveness of the bill presented.

Although it is wrong in its explanation, the *Herald* is right enough in its assertion that most benefits are a nuisance. The objectionable benefits are those that are called "testimonials," the majority of which are a reproach to the excessive good-nature of professionals. As a general thing the so-called testimonial is neither a compliment nor a source of worthy relief. It is the device of a speculator who is not too scrupulous as to the method he employs to line his pocket, or it is the scheme whereby the prosperous friends of some impecunious person conspire to put him in funds at the public's expense. Such affairs should be discouraged.

There are occasions, however, when benefits may be given with propriety to actors who have grown old and poor in the service of the public, and who have a fair claim upon the coöperation of their colleagues and the patronage of theatregoers. These instances are so comparatively rare that they would not cause the censure that is provoked when indiscriminate benefit performances become, as now, a positive nuisance.

Charity begins at home. Actors and managers should recognize the application of this homely adage to their own calling, and give the preference in all benefit work to the Actors' Fund. When the needs of that noble institution are supplied, the next claim upon their generosity is that of the public and private charities that it has been their custom to help in this manner.

THE "TWO WEEKS" CLAUSE AGAIN.

THE two weeks clause discussion has passed from the region of newspaper argument into the courts.

The case of Miss Crabden, who was given notice of discharge by Miss Mather on the first night of her season's engagement, which formed the text of several articles in our columns recently, has been made the basis of a suit against the star.

While violation of contract and alleged damages sustained by the plaintiff are the chief causes of action, the "two weeks" question will probably enter into the trial, and its exact value in theatrical agreements will be thoroughly expounded and clearly defined.

We have said that the usual "two weeks' notice" clause in contracts between managers and actors was not only inequitable, but iniquitous. It is neither the one nor the other in theory, but it is both in practice.

In defending the clause, managers say that it is justified because actors are not responsible pecuniarily, as a general thing, and that in case of their breaking contracts there is no remedy to be had by legal proceedings instituted to recover losses sustained thereby, while they (the managers) *are* responsible pecuniarily if the breach is committed by them; wherefore, it behooves them to protect themselves against vexatious and frivolous litigation. And they add, moreover, that the clause is as fair to the actors as to the managers, since it gives the same privilege to both sides.

Regarding the first of these defences, it is but fair to say that actors have quite as much reason to suspect the pecuniary responsibility of managers as managers have reason to suspect theirs. We all know that there are numbers of men engaged in the theatrical business that have no commercial standing whatever. We know that these men undertake a venture without sufficient capital; that they speculate in the trustfulness of printers and the services of the actors they employ; that they rely on the uncertain success of their "enterprise" to fulfil their agreements, and that failure to realize expectations means disaster and distress to the people that embark with them. They are not so honest as the common gambler, who pays for his chips and risks nothing that is not his own to lose. So-called managers of the class we refer to, generally obtain the labor they hazard under false representations, and they are unable to requite it if the wheel of fortune favors them not. Is not this sort of manager numerous enough to warrant actors in harboring the same form of distrust that is cited by the managerial defenders of the "two weeks' notice?"

As to the mutual advantages of that clause we cannot see that they are particularly in evidence. That is a point which experience, not theory, must determine. Does not the record of the last five years show that that convenient loophole for terminating contracts has been resorted to more frequently by managers than actors? Is it unusual to read that such-and-such a company has been halted for "reorganization" at some distant place, and do we not know that that euphemism means simply that the manager has taken advantage of his clause in the actors' contracts to dismiss his company for the express purpose of reëngaging them at reduced salaries? Are we not constantly hearing of cases of individual discharge, under this same elastic provision, growing out of frivolous pretexts or accounted for by no reason or pretext at all?

As a matter of fact, under the present conditions of the professional market it must be obvious to all that give the subject unprejudiced consideration that the "two weeks" clause is far more likely to be embraced by managers than actors. Just now the profession is overcrowded. Almost any number of competent actors can be engaged at short notice. There are not enough engagements to go round. The supply exceeds the demand. Naturally actors, knowing that positions are not gotten easily and that a formidable percentage of professionals are always on the "outs," cling more tenaciously to their engagements than their engagements cling to them. They are not likely to relinquish good berths for the anxieties of idleness unless they have excellent cause. The proof of the pudding is in the eating, and the proof that actors are reluctant to exercise their power of terminating contracts with a fortnight's notice is found in the convincing fact that they rarely do exercise it. On the other hand, it is notorious that managers often give actors notice on slight cause and in the most arbitrary manner.

We do not mean to advocate the total elimination of the "two weeks' notice" provision from theatrical contracts. But we do urge, in all earnestness and fairness, that the clause as it now prevails is flagrantly unjust to the actor, and that such cases as Miss Crabden's will continue to come to light until the powers reposed in managers by that clause is restrained within equitable limits.

The change we desire to see made involves no more than the qualification of the "two weeks" clause by specification of the causes for discharge. Such causes as insubordination, violation of the proper rules, intoxication, and incompetency, should be mentioned, and as many more as are considered righteous and necessary; but let it be specified also that notice shall be given for one of the causes set forth and for that *alone*. We think that a manager that declined to affix his signature to such a contract would be unworthy of an actor's confidence.

Under the present arrangement a theatrical contract insures an actor no more than two weeks employment. He might as well have no contract at all. And yet he goes blissfully forth with his plans laid for a season's work and a season's revenue with no assurance that he may not be *hors de combat* within a fortnight. If contracts are intended to impose legal obligations on managers let them be made to convey just what they mean. If they are not intended to impose such obligations or to provide protection against wrong and loss, let their actual worthlessness be widely understood, or let them be dispensed with altogether as a useless formality.

MRS. FRANK LESLIE has been a lecturer only a few weeks, but she has studied the methods of the professional advertiser, from Alvin Joslyn to Pauline Hall, with assiduity and profit. To a guileless Philadelphia interviewer the other day she said: "It has always been my custom to appear in the daintiest of gowns and a profusion of diamond ornaments. I determined to make a change. So I left off the brilliants and wore no jewelry but my wedding ring, and I would have loved to have omitted that, too. When I made my appearance, the comments of the audience were not 'Aren't her diamonds lovely?' but 'Hasn't she an exquisite figure?' and 'Her eyes are as bright as the stars.' You see, the flash of the diamonds took all the sparkle from my eyes." We have not heard Mrs. Leslie's lecture, but from this naive disclosure, it is made perfectly clear that she is eminently qualified to talk about The Royal Leaders of Society.

A LONDON paper summarizes the London critics as follows: "Thirteen critics are men of honor, culture, and social position; some twenty more possess an average amount of intelligence and a smattering of dramatic history and literature; a number have no soul above the monetary work, and the rest consist of loafers and undisguised touts and blackmailers." We can make a better showing than that in New York.

OUR outspoken contemporary, the Louisville *Courier-Journal*, says that "a devil-take-you-to-hell-with-the-public atmosphere" pervades the management of the Louisville Auditorium. Evidently the public is damned oftener than the players in the gentle metropolis of Kentucky.

THE friends of Miss Marlowe will rejoice over the news that she is on the high-road to recovery from her dangerous illness. The public, too, will welcome the gratifying intelligence, for it has sympathized with the sufferings of the woman and felt concern in the peril to the artist. Since Miss Anderson's withdrawal from the profession our stage has stood in need of a young and gifted actress to personate the heroines of Shakespeare's divine fancy, and in Miss Marlowe's youthful flights old heads have perceived the indications of a brilliant career.

PERSONAL.

MORTON.—W. H. Morton, the manager of Herrmann's Theatre, who has been ill with acute rheumatism, hopes to return to business this week.

SUEDT.—Donald Smedt has written a play called A Woman Hero for Kate Pursell, who intends to produce it next season.

LEYTON.—May Leyton has been engaged to replace Dora Wiley in the Old Jed Prouty company.

DOWNING.—Robert Downing produced The Saracen on Thanksgiving Day at Wilkesbarre, Pa., to a crowded house.

COGGSWELL.—Catherine Coggswell, the leading lady of the Warde-Bowers company, is attracting considerable attention this season owing to her clever acting and handsome stage presence.

WEAVER.—Blanche Weaver has left the Nero company, and is now at liberty.

HAMILTON.—And now Eva Hamilton, the woman with whom the late Robert Ray Hamilton made a *mésalliance*, is reported to be thinking of going on the stage. It is even said that a melodrama specially written for her, is being rehearsed by a company in this city. Next!

MCGRANE.—Thomas J. McGrane, one of the impish attendants of the wicked Queen Wallalia, and Nellie Mackin, a fairy following in Queen Superba's train, were married at the Brooklyn City Hall, on Saturday last, by Civil Justice Courtney. Both have been with the Hanlons for several years.

SNYDER.—Mr. and Mrs. Matt. Snyder celebrated their china wedding (twenty years) at Kansas City last month. The cast of the Mr. Barnes of New York company, of which both are members, made the occasion memorable by presenting them with a number of handsome and costly presents.

HARRISON.—George L. Harrison has copyrighted a new comedy called The Greatest Thing in the World.

REID.—Meriam Reid, who played the part of Lady Edith in the House version of the Prince and Pauper, is now acting the part of Barbara Hare in Ada Gray's East Lynne company.

DU SAULD.—Gabrielle du Sauld has returned from the South of France where she had gone for her health.

GILLETTE.—William Gillette is at Hot Springs, where he has begun work on an adaptation of the French comedy, Toupenil, which will be produced by Charles Frohman in this city early in March.

MORRIS.—Clara Morris closed on Saturday night a successful engagement at the Baldwin Theatre, San Francisco. Her tour under Al. Hayman's management has eight weeks more to run. It has been most successful financially to both manager and star.

MILLER.—Henry Miller is in receipt of an offer from Charles Frohman to remain in this city all of next season.

CALEF.—Jennie Calef was married recently at Dallas, Texas, to Andrew Waldron, the manager of her company. The happy couple passed their honeymoon at Dallas. The company's tour was resumed last Monday.

HOWARD.—T. C. Howard has disposed of his interests in his road companies.

HERRMANN.—Herrmann, the magician, will give an elaborate production of his new play, The Master of the Soul, on Dec. 15, at his new theatre.

MATHER.—Margaret Mather will not come under the management of T. Henry French until the 25th inst., when she opens at New Haven, Conn.

SELIGMAN.—Minnie Seligman is singularly fortunate in her professional arrangements. J. M. Hill, who holds her under contract to appear in his attractions whenever he may require her services, permits her in the meantime to accept other engagements. This week Miss Seligman is starred at the Windsor as Justine in Only a Farmer's Daughter, and negotiations are pending for her to assume a prominent role when Margaret Mather produces Joan of Arc in New York.

PARISH.—Edwin Parish has an opportunity this week to show his versatility in the light comedy role of Sir Reginald Dare in the Harlem performances of Shamus O'Brien.

HAWORTH.—H. S. Taylor is now booking Joseph Haworth to appear in a new high-class melodrama by an American author next season. Twenty weeks have already been booked.

BAKER.—A handsomely engrossed set of resolutions passed at the death of the late B. A. Baker, has been hung in the room of the Actors' Fund, and will shortly be presented to Mrs. Baker.

SOTHERN.—E. H. Sothern's receipts at Philadelphia on Thanksgiving night, were just $10 larger than those of the Kendals for the same holiday in this city. Both totals were not much under $1,700.

FLYNN.—William L. Flynn, who played Jean De Sereux in Fedora with Fanny Davenport during her preliminary season, will be seen as Thyseus in the forthcoming production of Cleopatra at the Fifth Avenue Theatre in this city.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Mr. Palmer tells me that he has concluded definitely to make E. S. Willard and his company the permanent attraction of Palmer's Theatre.

Mr. Willard's first-night success was instantaneous and emphatic; but, better still, his popularity with the public at large has grown steadily with his succeeding appearances as Blenkarn in The Middleman.

It is significant that his draught is equally great in gallery and parquet.

Mr. Palmer's plan is to present Mr. Willard throughout the regular Winter season in a succession of worthy plays, mounted with the same care and attention to detail that is exercised in a stock theatre. In point of fact, Mr. Willard will be what was called in former days a stock-star.

Mr. Crane proposes to make himself a stock-star also.

Although arrangements have not yet been completed with Thedore Moss, it is Mr. Crane's desire to retain possession of the Star Theatre stage every season.

His aim is to establish a theatre somewhat similar to Toole's, where he can play during the Fall and Winter, and whence he can sally forth to play special engagements in Boston, Philadelphia and Chicago in Spring and Summer.

The plan also embraces the forming of companies to go on the road with his successes, but without a stellar attraction.

Mr. Crane has three or four American plays on hand, which he hopes to present in this manner in due course.

The Senator, by the way, will be withdrawn at the end of this month and On Probation substituted as the regular bill.

"Mrs. Langtry is in need of a 'boom' just now," says the London *Entr'acte*. "As soon as she has accomplished a big thing in London I shall expect to see her return to America, where money is more plentiful and critics not so exacting as they are here."

Aren't they? Our little contemporary seems to forget that Mrs. Langtry secured the endorsement of the London critics before she had learned the A B C's of acting.

She acquired what little knowledge of dramatic art she possesses in this country, but she never succeeded in winning the commendation of the majority of American critics.

Dr. Getchell, who has charge of Julia Marlowe's case, wrote a letter to Manager Fred. Stinson last Friday, which said:

"Miss Marlowe is very much better. No operation on her face will be necessary, and I think now that she will soon be able to be out of bed."

This confident statement from her physician is proof positive that Miss Marlowe has come off victorious in her fight with death.

Mr. Kendal told a reporter the other day that Mr. Miner didn't know the meaning of the word courtesy; whereupon, Mr. Miner retorted the next day with the polite remark that Mr. Kendal didn't know the meaning of truth.

All this coil of warlike daily bulletins has grown out of the attempt of the Kendals and Mr. Frohman to get control of the box-office of the theatre they are renting.

The controversy has made a serious demand upon Mr. Miner's epistolary powers, but his scholarly attainments have proved equal to the emergency.

Marie Tempest is to head the opera troupe that will follow Dr. Bill at the Garden Theatre, and her return to town for a long stay is food for congratulation. She is far and away the cleverest woman on the comic opera stage.

Hardly less satisfactory is the information that Mr. Duff's labors will be confined to the stage department. Behind the scenes he is in his element; in the front part of a theatre he's a millstone.

With a clever producer like Mr. Duff back of the curtain and with Mr. French at the managerial helm the Garden Theatre will probably be a successful musical establishment.

The Philadelphia *Ledger* devotes a leader to the present state of public taste.

It finds a hopeful sign in the pecuniary success this season of the best plays and the best actors.

"Success," says the *Ledger*, "has attended those that deserved success by their appeals to the highest intelligence and the most elevated sentiments of the public."

The Actors' Fund was never in receipt of so many applications for relief as it has been this season. Every worthy applicant has received help.

To replenish the hole made by these demands upon the treasury it is probable that the Fund benefit at the Broadway Theatre will do much.

The bill arranged is decidedly interesting and attractive, and the sale of seats has been active enough to warrant the prediction of a crowded house.

Lillian Lewis' ingenuous confession that she is so carried away by her own feelings in Credit Lorraine that she occasionally stabs or cuts her leading man, Archie Cowper, was recently quoted by me from an interview in a Southern paper.

"Carl Wilhelm" sends me the following lines, suggested by Miss Lewis' statements. He calls them

CUM GRANO SALIS.

"Say, boys, you saw that write-up
In the Sunday *Southern Sun*,
How my leading lady stabs me
Until blood and serum run?
How she goes into a frenzy
Never knowing for a fact
But that she'll surely kill me
In that 'great third act?'

"How she flops in great emotion,
As drops the curtain with a boom,
And four stalwart supers come forward
To support her to her room!
How she cries in painful accents,
"Did I kill De Lusignan?
Tell me quick, and tell me truly,
Did I kill my leading man?"

"Now, ere time to ask a third time,
I am thundering at her door,
With my bulging optics staring
And my shirt besmeared with gore?
When she hears my voice she's happy,
For she knows that I'm intact,
That she surely did not kill me
In that 'great third act.'

"She wouldn't hurt me for the world,
So she says from out her heart,"
Quoth this brave but scarred exponent
Of the great dramatic art.
Here he paused to shrug his shoulders,
Gave to each a knowing wink,
Then departed down the avenue
And left the "boys" to think.

NORWICH'S NEW THEATRE.

The Broadway Theatre, at Norwich, Conn., which is nearly completed, will be, with possibly one or two exceptions, the most beautiful theatre in New England. It was planned by MacElfatrick and Son, and is a model house in every particular. It is built of brick, with brown-stone trimmings, and the exterior is substantial and elegant. The whole building is used for the theatre, and the front is not broken by stores or offices. The house will seat about 1,300. It is divided into an orchestra, orchestra circle, balcony, family circle and gallery. One enters first a large lobby which is on the street level. This is finished in hard wood and beautifully decorated. On the right is the box-office and at the left is a ladies' parlor, which is luxuriously furnished; out of this are cloak and toilet rooms. Under the lobby is a large smoking-room, with coat and toilet rooms adjoining. The interior has been decorated by Mitchell and Halbach, of Chicago, in the style of Louis XVI., and is rich and elegant in the extreme.

The orchestra floor is in terra cotta, the coloring of the walls a most beautiful shade, the carpets are Axminster, and the boxes hung with brocade and plush which perfectly match the decorations. The balcony walls shade into a beautiful soft brown with carpets and draperies which harmonize in a charming manner. The upper tier and ceiling are in soft tints of brown and terra cotta. The woodwork is in old ivory finish and the front of the boxes (which are ten in number) and the balcony and gallery fronts are ornamented with papier-mâche in beautiful designs and decorated in delicate colors.

The chairs for the orchestra and balcony are of the most approved pattern and are upholstered in terra cotta and bronze plush. The family circle also has comfortable chairs. The house is heated by steam and lighted throughout by electricity; it is also provided with gas which can be used if necessary. The electric and gas fixtures are of oxidized metal in ornate designs. The stage is sixty feet wide and forty feet deep and is fitted with the latest improvements for mounting plays. The scenery is by L. W. Seavey, of New York, and comprises some very handsome and artistic sets. There are two curtains, an asbestos, prettily painted in soft colors, and the act drop which represents satin curtains in terra cotta and bronze with fine lace drapery effect. There are sixteen dressing rooms which are well heated and ventilated, and the star's room is large and excellently appointed. Under the stage is a good-sized music room and also large rooms for the chorus, supers, etc.

There are numerous exits from every floor and the stage is made as nearly fire proof as possible by a brick proscenium wall, the asbestos curtain already referred to and automatic sprinklers. The safety as well as the comfort of audiences has been carefully considered. Taken altogether Norwich has at last a theatre of which it may pardonably boast, and too much praise cannot be given the pulic spirited citizens who raised the $100,000 to build it, to Mr. MacElfatrick for the beautiful plans or to Mr. Hopkins of Cortland, N. Y., who has had the contract for the building and under whose careful superitendence it has been erected; and last, but by no means least, to Mr. A. C. Elliot, the architects' able representative, who has been indefatigable in his efforts and whose oversight of the work has been most careful and thorough. The board of directors, comprising some of the prominent young men of the town, has been very successful in their duties, and the outcome of their combined efforts has resulted in the erection of a theatre of which any city might be proud and in which the people of Norwich will take great pleasure for many years to come. Mr. H. O. Noxon, well known in New York theatrical circles, will manage the house, which will open some time this month.

PATTI ROSA'S FLOWERY WAY.

Patti Rosa's tour in the South, from the glowing reports of her performances there, has been a veritable triumph. Miss Rosa is the pet of the military in that section, and is an honorary member of most of the crack militia organizations.

The matinee in Atlanta was the largest in numbers and receipts in the history of De Give's Opera House. The Atlanta Rifles presented her with a diamond-mounted badge, the presentation being made by Colonel Calhoun, ex-Mayor of Atlanta, and a nephew of John C. Calhoun. In Chattanooga the Volunteers of that city, through Milton Ochs, of the *Times*, presented her with a floral knapsack. In Knoxville, Augusta and other cities special presentations were made, and Miss Rosa's way has been literally, as well as figuratively, strewn with flowers. Her play, Imp, has won more favor than any in which she has appeared.

William Calder, who is managing her, will return to England at the end of the present season, and Miss Rosa has arranged with Will O. Wheeler to take the management of the organization next season. Meanwhile Mr. Wheeler is with the company in the capacity of business manager.

TEN DOLLARS FOR FIVE WEEKS.

Agnes Lane informs THE MIRROR of the circumstances under which she lately became the victim of an irresponsible manager.

Miss Lane says that about a year ago she received a letter from Manager Parker, of Ford and Parker, offering her an engagement with the Southern Cross company. She was to join the company in Philadelphia last September, which she did. For some reason the production of the piece was put off for several days, during which time Miss Lane had to incur expense at a hotel. Finally the piece was put on, but after playing five weeks the company closed.

Miss Lane's contract was for thirty weeks, she was entitled to salary for that length of time but she told Mr. Parker she was willing to waive that if she got the salary for the five weeks they had been playing. To Miss Lane's surprise and indignation Parker offered to settle matters with a ten dollar bill. Miss Lane immediately put the matter in the hands of her lawyer, Jacob Levy, and has secured a warrant for Parker's arrest. Her claim is for $144.

IN THE COURTS.

Germain Thorne has brought a suit against the New York Theatre Company in the Superior Court, New York city. Mr. Thorne alleges that on March 4, 1890, Daniel Frohman agreed, in writing, to hire him at a weekly salary of thirty-five dollars to perform such professional services as might be required for the season of 1890-91; that thereafter Mr. Frohman refused to fulfil his part of the contract, and as the agreement was subject to cancellation or annulment by either party to the same upon two weeks' notice to the other, the New York Theatre Company, of which Daniel Frohman is the manager, owes him (Thorne) seventy dollars.

Mr. Thorne further alleges that on March 25, 1890, he was notified to study a part for one of The Wife road companies; that he purchased a costume and remained without other employment until April 15, 1890, when he was notified that he would not be required to assume the aforesaid character. Mr. Thorne, therefore, sues for the additional sum of $245 and demands judgment for the total amount of $315.

GOSSIP OF THE TOWN.

WILLARD NEWELL successfully essayed the role of Nero at Niblo's Garden, at last Wednesday's matinee.

FRANK THAYER has been engaged as advance agent of the M. B. Curtis company.

THE Fair Rebel company has returned from a six weeks' tour of the Southern cities.

DANIEL PACKARD will open in his farce-comedy, The Boomer, early this month, under the direction of R. Davis and Co. He will be surrounded by a large company of clever people, including Frederick Queen, Wallace Jackson, Harry Goodwin, George Reed, Sadie Stringham, Ella Gardner, Maud Harris, Eleanor Markillo, Mamie West, Lily Arlington, and Bertie May. Richard Lindsay has been engaged as the musical director, and W. H. Daly will stage the piece. There will be an abundance of new printing. Time is now rapidly filling.

IT is claimed by John F. Guina, who recently left the M. A. Scanlan company, that the star of that organization is not with it at present, but is lying seriously ill in this city. A Mr. Shannon is now playing the principal role in Neil Agrah, although Mr. Scanlan is still being billed.

SYDNEY DREW has been engaged for John H. Russell's Miss McGinty company.

EAVES, the costumer, is making all the dresses for Margaret Mather's production of Joan of Arc at the Fifth Avenue.

ARRANGEMENTS were perfected last week by which Francis Wilson will come to the Broadway Theatre in October next for a season of eight months. The Merry Monarch may run all that time. If not, other operas will be produced.

ADA REHAN has bought, for $19,500, a three-story brown-stone house at 104 West Ninety-third street.

MINNIE CUMMINGS' cottage at Elberon, N. J., known as "The Towers," was almost destroyed by fire on Thanksgiving Day. The loss is estimated at $5,000.

A FOUR O'CLOCK TEA was given by the Women's University Club at its club-house last Friday afternoon, in honor of Mr. and Mrs. Kendal.

THE new Anglo-Swedish dialect-comedy, Yon Yonson, is a collaboration by W. D. Coney, formerly a newspaper man, and now manager of Jacob Litt's Standard Theatre in Chicago, and Gus. J. Heege, who is to star in the title-role.

HARRY PEPPER'S concert at Hardman Hall, last Thursday, proved a very enjoyable affair. Mr. Pepper is justly classed among our best tenors, and is always heard to great advantage in English ballads.

AT the conclusion of the matinee performance of Pippins at the Broadway Theatre on Thanksgiving Day, Amelia Summerville fainted and fell on the stage. She sustained severe bruises and was unable to appear for several days. Ida Dare took her place.

IT is said that "Jack" Mason has taken upon himself the difficult task of finding in Europe a comic opera with a part suited to his voice and style of acting. If he succeeds in his quest he will star in this country with Marion Manola in the soprano role, and Lowell Mason, his brother and cicerone, as business manager. Mr. Mason is going to Italy to improve his musical education. He will return to America in February.

PROF. L. E. DABE, wishing to advance the art of fancy dancing among stage children, has opened a free class for that purpose at 1,788 Broadway. Any little girl, who is properly recommended, can join this class, which is held on Saturday morning, between ten and twelve o'clock.

HALDON CHAMBERS signed a contract with Daniel Frohman before the curtain rose on the first night of The Idler to finish a new play for the Lyceum Theatre by next Autumn. It will be a light comedy.

FELIX MORRIS appeared in Frederic Lemaitre at the Tremont Theatre, Boston, Dec 1. The author of the piece, Clyde Fitch who has been in Boston directing its rehearsals, recently addressed the Mermaid Club, of Harvard, which is composed of alumni and members of the Faculty.

C. P. FLOCTON, who was for a long time a member of Palmer's stock company at the Madison Square Theatre, is in much demand in Cambridge, Mass., as a director of amateur theatricals.

FREDERICK ORMONDE closed his engagement with the Marlande Clark company at New Orleans.

CHARLIE SELLES is to star next season in his new comedy-drama, The Fortunes of A Waif, under the management of R. J. Cardon.

AZACK L. EVANS has returned to the Ole Olson company to play his original part of Jefferson Bassett, the tramp juggler.

THE ex-clergyman, Rev. Virgil Masey, is no longer under the management of J. G. Stuttz. His present manager is J. C. Taylor.

CHARLES T. ELLIS presented his stage manager, James F. Tighe, with a silk umbrella at Erie, Pa., last week. The gift was in commemoration of Mr. Tighe's twenty-ninth wedding day.

CHARLES WEBSTER, the actor who shot and killed Robert McNeill in West Twentieth Street, in last August, was sentenced last week in General Sessions by Judge Cowing, to seven years in the State Prison.

FLORENCE SHERWOOD, a well-known actress, who has been ill for some time, lapsed into a delirious state from the use of opiates and on Tuesday last was transferred to Bellevue Hospital. Later in the week, however, she had sufficiently recovered to be removed to her home.

THE baggage of the New York Opera company was seized at Paris, Texas, on last Tuesday by the Eaves Costume company, of this city, on a claim of $750.

THE benefit to Agnes Robertson at the Fifth Avenue Theatre, on last Tuesday afternoon, netted $2,500.

AT THE THEATRES.

FIFTH AVENUE THEATRE.—IT WAS A DREAM.

By S. E. Penfield Dix.

Lord George Amvytage	Joseph Carne
Alfred Hart	J. E. Dodson
Solomon Hart	Seymour Hicks
The Marchioness of Knaresborough	Violet Vanbrugh
Mad'lle Celestine	Florence Cowell
Maud	Miss Fairbrother
Lady George Amvytage	Mrs. Kendal

GATHERWOOL.

Farcical comedy in one act. By Charles Matthews.

Mr. Gatherwool	W. H. Kendal
Mr. Spongeman	A. M. Denison
Captain Prettyman	H. Nye Chart
Mrs. Gatherwool	Nellie Campbell
Meggy	Florence Cowell

UNCLE'S WILL.

Comedietta by S. Theyre Smith.

Charles Cudmore	Mr. Kendal
Mr. Barker	J. E. Dodson
Florence Mangold	Mrs. Kendal

The Kendals presented a triple bill at the Fifth Avenue Theatre, on Monday night, comprising one of Charles Matthews' farces, Gatherwool; an amusing comedietta, Uncle's Will, by S. Theyre Smith; and a pathetic play, It Was a Dream, adapted from a French source by an undisclosed author.

It Was a Dream opens with an idyllic picture of domestic happiness. Lady George Armytage, at breakfast with her children, is supremely happy in the confidence of her husband's love and in the enjoyment of his growing prosperity. In the midst of this tranquil joy her sister-in-law, Lady Knaresborough, harps upon the infidelity of men and the dangerous fascination of a certain Russian adventuress. A letter is brought to her husband which evidently troubles him, but he evades his wife's questions and tells her that no troubles can come to her except as a dream.

Lord George is then visited by two Hebrew money-lenders, who demand instant payment of a bill drawn upon a Lord Glentalloch. For fear that they will present it to Lord Glenfalloch, he rushes out to raise the money in an hour, while they wait.

The return of Lady George to the room is seized upon by the creditors as an opportunity for a daring attempt to extort payment from her. They tell her her husband has ruined himself over the Russian Princess with whom he has fled the country to avoid the consequences of forgery. Lady George orders them out of the house, but they have instilled doubts and fears in her mind, though she refuses to believe anything dishonorable of her husband. At this juncture her sister-in-law begins croaking again, and lets out the fact that Lord George was acquainted with the Russian Princess. This information is followed up by the arrival of the Princess' French maid with a letter of importance for Lord George. The confiding wife refuses the suggestion of her sister-in-law that she should open the letter.

The Jews then return and tell her they are going for the police to arrest her husband as a forger. Upon this she pays the bill with her jewels and waits in an agony of distress for her husband's return. The explanation that it was his brother's forgery restores her shattered faith and shows her trouble to have been all a dream.

The piece is neatly constructed and contains some excellent passages especially the soliloquy upon jealousy, but it betrays a delicious ignorance of law matters on the part of the author.

Mrs. Kendal showed a great amount of pathetic power in the constant struggle of Lady George to maintain faith in her husband, when every appearance was against him, and she held her audience spellbound. Her delineation of the refined and honorable woman in agonies of doubt was exquisitely graceful and full of artistic detail. The part would, doubtless, afford a really emotional actress an opportunity for thrilling power, but in Mrs. Kendal's hands it was to a certain extent limited by drawing-room restraint.

Moreover, it must be confessed that the almost bullying tone with which Lady George questions the Princess's maid-servant was not in harmony with the rest of the interpretation. The fault was probably rather due to the over concentration of the piece, which contains material enough for a much-longer play. It takes the heroine's role through a considerable emotional range—grief, joy, suspicion and constancy—and leaves no room for repose and very little scope for the graceful talent which is so peculiar to Mrs. Kendal. In other words, it is written in a higher key than that of the actress's individual temperament.

As Lord George, Joseph Carne was wanting in dramatic force. J. E. Dodson as Alfred Hart, an astute, suspicious and extortionate money lender was clever but the characterization, however true to nature a century ago, was something of a libel upon the Hebrew of to-day, who takes a social equality with his compeers both in manners and honorable dealing.

The Solomon Hart of Seymour Hicks was worse still, the make up and manners being of a May Fair old clothes dealer, rather than of a banker discounting for aristocrats.

Violet Vanbrugh played Lady Knaresborough gracefully, quietly and prettily. Florence Cowell was pleasant and piquante as Mlle. Celestine, and Miss Fairbrother acted a small part quite naturally. H. Deane personated a man servant with the suave gravity so often observable in footmen.

In the ensuing piece Mr. Kendal took the part of Gatherwool, an absent-minded country gentleman, who, by forgetting everything, makes the most ludicrous blunders, such as kissing his servant instead of his wife, and turning his guest out of doors instead of the designing Captain Prettyman, who is insulting his wife with proffered love.

The complications were amusing, though the dash and spirit of the late Charles Matthews used to turn the comedy into a screaming farce.

A. M. Denison played Mr. Spongeman with much comic feeling. H. Nye Chart, however, made nothing of Capt. Prettyman but a wooden lay figure.

Nellie Campbell as Mrs. Gatherwool was pretty but not very forceful. On the other hand, Florence Cowell as the maid servant, Meggy, was very animated, bright and clever.

Uncle's Will is founded upon the trials of two young people who are very much in love with each other, but who are set against each other by the terms of a will which leaves a fortune to them if they marry.

The piece gives ample scope for the comedy powers of the Kendals in the badinage and lovers' quarrels of Charles Cudmore and Florence Mangold. A mutual renunciation of the fortune restores their love, and they marry to the great disappointment of the reversioner, Mr. Barker, who signally fails in his devices to set them apart.

The amusing comedy work of Mrs. Kendal as Florence Mangold, kept the audience in roars of laughter. J. E. Dodson was clever as the old and fidgetty expectant heir.

The audience in attendance was, as usual, large and fashionable.

BROADWAY.—PIPPINS.

Burlesque in three acts. Text by J. Cheever Goodwin. Music by John J. Braham and Frederic Cowpl. Produced Nov. 10.

Atlanta	Amelia Summerville
Mississarrus	Estelle Mortimer
King Schoenus	Alexander Clark
Thrasp	E. Snitz Edwards
Cupid	Fannie Ward
Hippomones	Katherine B. Howe
Paidagogus	Louis De Lange

The species of Pippins presented at the Broadway Theatre last Wednesday night were, to put it mildly, decidedly overripe.

The verbal contortions which might pass muster for fun in Manchester, Liverpool, or even London, are not calculated to provoke much hilarity in New York. Twisting "ago" into "echo," "tarry" into "terrified," "apple" into "application," may have worked upon the risibilities of an American audience during the seventies, when the burlesque first flickered behind the footlights, but its flickering was very faint last Wednesday. Even the topical verses failed to call forth much applause, and the several comedians struggled in vain to infuse life into the burlesque with an assorted collection of traditional funniments.

In the words of the colored preacher, "the world do move." Mr. Goodwin, we believe, perpetrated the rhyming text of Pippins at a time when there was a demand for burlesque à l'Anglais—that is a musical hodge-podge well sprinkled with puns of the London *Punch* order. But the man who wrote the clever libretto of The Merry Monarch must have wondered how he could ever have screwed his courage to the punning point of Pippins.

The music held its own in the matter of antiquity and trashiness. Several of the numbers, however, were quite pleasing, and the audiences were only too willing to show their appreciation of an occasional oasis in the general dreariness of the performance.

The stage management of Richard Barker resulted in effective groupings and was otherwise noticeable throughout the entire representation.

The Atlanta of Amelia Summerville was chiefly remarkable for the rotundity and hugeness of her physical proportions. Miss Summerville, however, caught the fancy of the audience in the duet of "The Little Maid and the Missionary," in which she had the assistance of Louis De Lange. The latter is quite at home in burlesque, and acted the role of Paidagogus with commendable animation.

Alexander Clark as King Schoenus tried to extract humor from an absurd make up including very palpable chin whiskers. E. Snitz Edwards came very near making a hit as a Bowery tough of athletic proclivities, but he should not be allowed to sing.

Fannie Ward proved a captivating Cupid. Katherine B. Howe has a fine contralto voice and a statuesque figure, but her histrionic effort as Hippomones stopped with the endeavor.

Estelle Mortimer gave a conventional rendering of an old maid, while Connie Delmore, Marie Carlyle and Marian Abbott in their respective roles of Nyce, Daphne and Chloe had little to do except to look comely in fetching costumes. Ada Dare and Helene Beatrice also proved efficient in subordinate parts.

A startling novelty in the noble art of skirt dancing was introduced in the second act. The artists chosen for this terpsichorean treat appeared in divided skirts, discarding one-half of the skirt in order to display whatever nature had given them in the matter of anatomical shapeliness.

WINDSOR.—ONLY A FARMER'S DAUGHTER.

A revised edition of Only a Farmer's Daughter, by Albert Ellery, was presented at the Windsor Theatre on Monday evening before a large and enthusiastic audience.

This version is a decided improvement on the original and contains but four acts instead of five. The dream episodes have been transformed into actual occurrences, and the popular piece has been strengthened and bettered in many ways. It is now brought to a close with a strong melodramatic climax, which was received with hearty applause from all parts of the house.

Although Only a Farmer's Daughter is not built on artistic principles, it contains many effective touches of human nature that bring it close to the sympathies of the public. When it is considered that the original version enjoyed the good-will of the public for upwards of a dozen years, the new version should be able to hold its own for as long a period, since it possesses an abundance of comedy, pathos and dramatic situations.

Minnie Seligman, who is starred for this engagement, displayed strength in the emotional passages, but in the quieter scenes her voice was pitched too low and in the first and second acts she was at times inaudible.

Blanche Curtisse was conventional as Lizzie Stark. Mary Bryer gave a clever character sketch as Mother Stark, while Nellie Edmonds made quite a hit as Molly.

Charles C. Maubury has been seen to better advantage than in the character of Harold Lennox.

George Osborne gave a racy personation of the dual role of Jack Hartley and Philip Bartram.

Charles Bradshaw was funny and caused much laughter as Sammy Green. So was Charles Robinson as the Irishman, although he is too given to variety stage methods. Least in size but by no means in mirth, was Lillian Rainford, who was very charming in the child's part of Nellie.

GRAND.—THE DEACON'S DAUGHTER.

Annie Pixley commenced her annual engagement at the Grand Opera House on Monday night, appearing in The Deacon's Daughter to a well-filled house.

The opening of the play was rather dampening. Even Miss Pixley as Ruth Homewebb made but a weak impression, while John Burke was decidedly at his worst. The second act proved far more entertaining and the costumes were also more becoming. Miss Pixley sang the negro melody of the third act most delightfully, while her acting was as charming as ever. She was also heard to advantage in the operatic travesty with Bennie Grimell.

Fanny Barry Sprague and Charles Brandt were well received in their respective roles. Stage Irishwomen have their own way of appealing to the public. All Mollie Ravel had to do as Mary O'Dougherty was to tumble about and laugh, and the audience laughed with her.

The villain, acted by Joseph Brennan, was only a mild rascal. He came out briefly but with fitting intensity, using the whole of his six feet in the employment of domineering meanness from which he tottered admirably into ignoble confusion.

The deacon and his wife, M. C. Daly and Annie Douglass, did some good acting in the last act, in which Miss Pixley has a very pathetic scene.

Next week, Annie Pixley in Kate.

HERRMANN'S.—MAGIC.

The lovers of necromancy were out in large numbers at Herrmann's Theatre on Monday night. It was the formal opening of the regular season of this new and pretty playhouse, and everything partook of a freshness and brightness that the recent operatic *fiasco* could not dull.

Herrmann, the prince of prestidigitateurs, was at his best, and amazed and bewildered the spectators by his mysterious trickery. That the Professor's cunning hand should be capable of deceiving hundreds of watchful eyes, even in the most simple trick, is still more remarkable than the performance itself.

The illustration of the evolution of a chrysalis to a butterfly, styled The Cocoon, is a clever, though not a new deception. The act was originally produced in this city two seasons ago at the Fifth Avenue Theatre, and was at that time fully exposed by The Mirror.

Madame Herrmann gives material assistance during the major portions of the entertainment.

The "twenty minutes with Prince Awata," Japanese juggler, proved a delightful *quart d'heure*, and established the general verdict, that as an equilibrist the Prince has few equals.

Judging from the size and enthusiasm of the audience in attendance on Monday night, it may be expected that Herrmann's Theatre, as a temple of magic, will be well patronized.

TONY PASTOR'S.—VARIETY.

There is every reason to congratulate Mr. Pastor on the excellence of his bill this week. It is well varied and most of the numbers are capitally done. With such names as Marguerite Fish, Bessie Bonehill and Maggie Cline it is no wonder that the little Fourteenth Street theatre draws its crowds every night.

One of the most delightful features of the evening's programme was the appearance of Marguerite Fish in her German burlesque specialties and song. Miss Fish is a sweet little body, and succeeds so well and so thoroughly in all she undertakes that she wins over the audience's sympathy from the start. We never felt so willing to forgive the encore nuisance than we did when it repeatedly called back Marguerite Fish on Monday night.

Tony Pastor, as usual, gave two or three capital songs. Mr. Pastor cannot boast of much of a voice, but he has an inimitable way of singing his songs that is decidedly funny, and humor is certainly preferable to faultless method when a topical song is in question.

Maggie Cline sang all her old songs and was warmly welcomed and encored.

Bessie Bonehill came on late in the evening, and her songs and male impersonations were received with the customary appreciation.

KOSTER AND BIAL'S.—VARIETY.

Why has Koster and Bial's become a popular metropolitan resort? Because its capable management know how to cater to their public.

Since the advent in New York of Carmencita, Koster and Bial's has become a respectable place of amusement, where those who love a good variety performance can find it.

This week there are several new features, most of them good. William Payne gives a remarkable performance on the banjo, and the Ventinis astonish by their powers of equilibrium. Ella Wesner appears as the Captain, the Healys give their plantation songs and dances, and Marie Lloyd sings some new topical songs.

The travesty on The Clemenceau Case is as amusing as ever. Number 10, of the programme, is the chief novelty of the evening, introducing the three Marvels, who do some wonderful dancing.

JACOBS'.—THE IVY LEAF.

The popular Irish drama, The Ivy Leaf, was the attraction at Jacobs' on Monday night. A well pleased and enthusiastic audience crowded the house.

Smith O'Brien gave a clever performance as Murty Kerrigan. Several of Mr. O'Brien's songs brought forth rounds of applause.

Nellie Strickland as the heroine, Collice O'Brien, was very good. Aldrich Knight as Robert Nolan, Lewis Mitchell as Dennis Donovan and Bessie Gray Kelly as Maureen Deelish, all acquitted themselves with credit. The rest of the company did fairly well. Next week, A Bunch of Keys.

AT OTHER HOUSES.

Blue Jeans has been before the public gaze for two months at the Fourteenth Street Theatre.

After Thoughts and A Pair of Spectacles are drawing full houses at the Madison Square.

Dr. Bill continues to administer a large quantity of laughter pills at the Garden Theatre after Sunset.

The Idler is meeting with excellent patronage at the Lyceum.

The desire to see Mr. Willard in the Middleman is as great as ever. Consequently no change of bill has as yet been announced at Palmer's Theatre.

The Senator pulls wires with customary success at the Star.

The Standard Theatre has retained Reckless Temple as the attraction of the current week.

The Inspector has gained a firm foothold at the New Park Theatre.

A Texas Steer is making things lively at the Bijou.

Souvenirs were set down for distribution at three of the New York theatres this week. One of the anniversaries thus celebrated was the fiftieth performance of Men and Women at Proctor's Theatre on Monday night. The fiftieth performance of Poor Jonathan at the Casino, and the inauguration of the County Fair's third year at the Union Square, were both calendared for last (Tuesday) evening.

Kate Claxton and Charles A. Stevenson have revived The Two Orphans at the People's this week.

AGNES WALLACE-VILLA is reported to be meeting with success as Madge Carlton in The World Against Her.

THE HANDGLASS.

One of Comedian Gardner's toasts is: "May your coffee and the slanders against you be ever alike—without grounds."

† † †

Tommy Russell is having a play specially written for him. It might appropriately be called, Every Star his Own Manager; or, Stranded in East New York.

† † †

Edward Eltsvie Rice, as he is called by some who know him well, is said to be responsible for a new effort entitled, The Absent-Minded Man. One of the most effective situations is the scene when the hero enters a barber shop, puts a newspaper around his neck, and begins to read the towel.

† † †

THE ACTOR'S LAY.

The way was long and the wind was cold,
The actor was infirm and old,
He was feeble and bent, and his hair was gray,
But the breeze blew through it
in
the
same
old
way!

† † †

The U. S. Mail is reported to possess a young Spanish dancer (from New York) who has aroused the enthusiasm of the San Francisco critics. Her gyrations are said to be "fully as poetical as Carmencita's, with the objectionable features excluded, instead of obtruded."

† † †

Madame Patti gave Gladstone two boxes of lozenges when he went to hear her sing, and almost every newspaper in the land has recorded the fact. Now, the lozenge manufacturers have detectives on the trail trying to find out whose make those especial lozenges were.

† † †

A Cincinnati man brought suit against a museum manager recently for "making a sleeping beauty and a sea serpent," and his claim was settled for $38.

† † †

The name of E. S. Willard is pronounced with the accent on the *lard*. Of course he will make a hit in Chicago.

† † †

Footlighter.—"I got even with my landlady, at last—Aha!"

Dr Wings.—"How so?"

Footlighter.—"I gave her two tickets to see you do your emotional role in that new play on the Bowery."

† † †

Actor-Pugilist Sullivan demonstrated last week upon the person of his whilom friend and manager Duncan Harrison that he still remembers a thing or two about the manly art of self-defence. But, Mr. Harrison, no doubt, is wishing now that his star had chosen the call-boy or the property-man to illustrate his recollections upon.

† † †

Uncle Tom's Cabin is playing in the English provinces with a ballet of negro girls. They dress entirely in black and send the audience home feeling as though they attended a funeral.

† † †

The Manager of the Union Square is now alluded to as Mr. Reckless T. Hill.

† † †

The Omaha Daily *Bee* remarks that "soubrettes singing, dancing and otherwise have become a drug in the theatrical market." Several of the New York variety are hungrily seeking Omaha engagements since the item was published, and propose making the scribe prove what he says.

† † †

Is this sunny satire, or what? A Western paper says: "William Brady's portrait was in the *Times* last week. Mr. Brady is coming to be looked on as a wonder." People usually are looked on as curiosities when they figure in newspaper woodcuts.

† † †

Lillian Russell wants to have a company of her own now, and as she usually has what she wants, the prospects for such a company are promising.

† † †

Some of the Cincinnati critics are deploring the "degeneration of the stage into the line of educational drama." We would gather from this that Hoyt has not yet visited Cincinnati.

† † †

Mrs. Kendal avers that she would like all her daughters to secure American husbands. And a Chicago journal promptly responds by a cordial invitation to "trot out the girls."

† † †

They are very straightforward in Chicago. A morning paper calmly states: "The air was blue with lies last week, for the town was full of advance agents."

† † †

A placard in an English town recently announced the opening of the Theatre Royal "under the management of Miss Goddard newly decorated and painted."

† † †

Texas *Siftings* says of The Middleman: "In the scene between Cyrus Blenkarn and his daughter Mary, when he tells her that he wishes he were rich that she might wear white—'white, like her own soul'—the sobs of Marshall Wilder, who sat in the third row, could be plainly heard all over the house."

† † †

THE SOCIETY STAR.

She had gone upon the stage
Where she thought she'd be the rage;
For that was what they said to her at home;
And she studied how to walk,
How to fence and dance and talk,
And she wore her hair as though she had no comb.
But no one seemed to think
'Twas her destiny to twink
As a starlet in the bright theatric sky,
So one pleasant Summer day,
She prepared to sail away,
And no one even asked the reason why!

† † †

What some of our actors were thankful for last Thursday:

That they were living.

That Thanksgiving matinees come only once a year.

That the theatrical benefit has not yet commenced to permeate.

That there *are* a few of us left.

That five Tuesdays will yet occur in the year of 1890.

† † †

NEVER!

A girl may list to tales of love with cheeks that brightly burn,
And flirt with laughing eyes behind her fan,
But to sharpen up a pencil point, she'll never, never learn
For she's not constructed on that plan.

Now a man can point a pencil or a comic song can sing,
Can make a joke or wear a shiny hat,
But he'll never as a Spanish dancer learn to curve and swing,
For you see *he* isn't built like that

† † †

The latest thing in Brooklyn's social life, as announced in a Sunday paper, was a party congratulating a young amateur actor on his "safe return from Philadelphia."

† † †

The Muldoon-Kilrain Athletic and Specialty company is the name of one of the newest dramatic organizations on the road.

† † †

The newspapers seem never to weary of printing new accounts of the articles that are found at theatres and of the unique collections which may be seen at the different offices. The fact that one never finds an article lost at a theatre gives color to the story that the property man is fond of making such "collections."

† † †

Eva Hamilton is going into the business now. What a gilt-edged all round aggregation these society stars, pugilists, and wrestlers would make!

A TROUBLESOME CASE.

We are in receipt of a communication signed "Baltimore," in which the writer calls attention to an editorial in the Baltimore *Sun* of Nov. 25, containing some very severe strictures on The Clemenceau Case, although the piece is not mentioned by name.

The writer also encloses an advertisement from the Baltimore *Sun* of Nov. 27 containing extracts of the aforesaid editorial and concluding with the following comment:

"The *Sun* might have added in sheer justice to all Baltimore born and bred managers that they were offered and refused The Clemenceau Case, although large immediate profits were to be guaranteed."

These clippings are sent to offset a remark of W. A. Brady published in a recent interview in this paper. Mr. Brady, in referring to the Baltimore production of The Clemenceau Case, handed the Mirror reporter several notices with the remark: "You can see by these notices from the *Sun* and *American* that there is nothing offensive in the new version, as it is now performed."

Mr. Brady writes in his own behalf as follows:

The original Clemenceau Case company opened in Lynn, Mass., five miles from Boston, Thanksgiving afternoon and night. Mr. Chase, Secretary of the Society for the Suppression of Vice in Boston, who succeeded in closing the Para Theatre up in Boston with this play, came up to Lynn, appeared before the Board of Aldermen, obtained the signatures of five of the aldermen and of 250 prominent citizens in Lynn protesting against the production of The Clemenceau Case at the Lynn Theatre. Thursday morning a notice was served on the manager of the theatre to this effect.

Mr. Dickson, of the firm of Randall and Dickson, who was with the company offered to give the Mayor and Aldermen a private rehearsal in the morning, so that they could point out any objectionable features that they might see in the performance. This they refused to do, but said that they would permit the matinee performance to go on, and if it was not strictly proper they would revoke the license of the Lynn Theatre and prevent the performance that night. This proposition was eagerly accepted by Mr. Dickson and the matinee performance was given with the Mayor, Aldermen, Police Commissioners, and Mr. Chase of the Society for the Suppression of Vice, seated in front. At the end of the afternoon performance all of these notables declared that they could see nothing in the performance that would cause the most refined lady to blush. They then informed Mr. Chase, of Boston, that they would refuse to interfere with the production of The Clemenceau Case in Lynn.

The audience at the matinee was composed almost completely of men, but when the doors were thrown open at night one-half of the persons applying for tickets were ladies. Sixty-eight seats were reserved for the Mayor, Common Council and Police Commissioners, who brought their wives and families to the performance and occupied prominent positions in the orchestra. This was done for the purpose of showing the public their verdict and their endorsement of the play.

Mr. Brady adds that when The Clemenceau Case was produced in Albany at Jacobs' Opera House, with Emma Bell as Iza, "the Albany papers all criticised the play favorably, and could see nothing offensively immoral in its representation."

BEWARE OF THIS BEAT.

Our correspondent at Kansas City has sent us the following letter regarding a dealbeat named Aubin, who has been falsely representing himself to be connected with this journal:

KANSAS CITY, Nov. 20, 1890.

To the Editor of the Dramatic Mirror:

SIR.—I enclose herewith a card of one A. I. Aubin, which I think will explain itself. This person has been here in the city presenting himself to the managers of the different houses and to the managers of visiting companies as a traveling correspondent for The Mirror.

He says that he is employed by you to go through the country to work up The Mirror's circulation and to appoint correspondents in the different cities. I became aware of his presence to-day, but have as yet been unable to locate him. He has represented to some of the managers that he has discharged me and employed another person to act as your correspondent.

He seems to have no credentials, but simply shows his card, and, strange to say, most of the managers have allowed him to pass into their houses. Of course, I know that you have no such person in your employ, and I trust you will expose this fellow. Hoping that he will get his just deserts in The Mirror's columns, I remain,

Very respectfully,
HUGH A. JONES.

This impostor's card reads: "A. I. Aubin, Mgr. Dr., New York." In the left hand lower corner is the legend, "Leading dramatic paper in the world."

By the same mail that brought Mr. Jones' letter came another communication concerning Aubin, also enclosing one of his cards, from Alfred Henriques, manager of the Town Lots company.

Mr. Henriques says that while spending a few days in Kansas City, last week, he was introduced to the fraud Aubin, who presented his bogus pasteboard, and informed the manager that he was a special traveling correspondent for The Mirror.

"He looked a 'yap' from the word go," writes Mr. Henriques, "and I could not bring my eyes and senses to believe that you would send such a man through the country to represent such an estimable publication as yours. He claimed that he was making a trip from New York to San Francisco for the purpose of 'weeding out' your correspondents and replacing those that he thought unsuitable with more experienced writers. I am sure that such a 'jay' could not have been intrusted with such a responsible commission, and I felt assured that you were being imposed upon. If I am right, I wish you would 'roast' this man."

As we have frequently stated that The Mirror *employs no traveling correspondents*, and as this fellow's appearance and representations evidently proclaim him to be a fraud, we confess that we are surprised to learn that the Kansas City managers were not as sharp as Mr. Jones and Mr. Henriques and that they allowed Aubin to beat his way into their theatres. So far as we know at present his pretended connection with The Mirror was devised for no other object than to gain free access to theatres.

The only previous knowledge we had of Aubin was gleaned from the following letter, sent to us a few days before he began his fraudulent exploits in Kansas City, and written upon a letterhead of the Crawford Grand Opera House, Wichita, Kas.:

WICHITA, Kans., Nov. 20, 1890.

Dramatic Mirror, New York, N. Y.:

GENTLEMEN:—If consistent I would very much like to have you send me credentials, as a representative for your paper.

I would refer if references are desired to Major Pond of your City. Also to Crawford of Topeka.

My business is such that I could serve you to good advantage and at the same time it would be a pleasure for me to do so.

An answer, whether favorable or not, would be appreciated. Yours Resp.,
A. I. AUBIN.

P. S.—Was advance agt for "Gardner" for two years.

Accompanying this letter, the handwriting of which betrayed a lack of education, was a card of the Equitable Life Assurance Society, 120 Broadway, this city, in one corner of which appeared the words: "Albert I. Aubin, general agent, Wichita, Kansas."

In order to learn something more about this impostor, a Mirror reporter was sent to the offices of the Equitable. He was referred to Mr. Frank H. Ballard, superintendent of the agency department, to whom the letters of Messrs. Jones and Henriques were shown.

"Aubin is an agent of this company," said Mr. Ballard, "but we know nothing about him further than that. He has been appointed probably by the Kansas City agent, and is one of the smallest kind of sub-agents, otherwise we would have a record here of the business he has done."

Mr. Ballard promised to investigate the character of Aubin and to communicate the facts to the Equitable's Kansas City agent at once.

Major Pond, to whom Aubin referred, was not in town on Monday.

We hope that if this beat ventures to show up at another theatre, seeking admission on the strength of a pretended connection with The Mirror, that he will be either kicked into the street or handed over to a policeman.

GLEANINGS.

The Irishman, the new spectacular melodrama by J. W. Whitbread, which is to go out on the road next season under the management of W. H. Power and H. S. Taylor, has already been booked for twenty weeks. It will open at a Broadway theatre in this city for a run. All the scenery is to be new and over 200 people are necessary for the presentation.

R. H. Dexter has severed his connection with the Lynn (Mass.) Theatre.

C. W. Vreeland's Operatic Minstrels report a big increase in business since it crossed the Ohio. The show has been considerably strengthened, and twenty-five people are now carried. The time booked is of the best, and reports from the company show that it is on the road to prosperity.

Harley Merry's new scenic studio in Brooklyn is just completed. It is said to be the largest in America. It is four stories high, fifty feet front and one hundred feet long, with three paint-rooms, two carpenter shops and three immense storage rooms. The carpenter shops are constructed so that a whole scene can be set up the same as on the stage. Mr. Merry is busy at present on the production of Jeanne D'Arc which Margaret Mather will present at the Fifth Avenue Theatre.

The question as to how the South would receive Shenandoah was settled satisfactorily last week at Richmond and Norfolk, where the play was a big success financially and otherwise. After Sheridan's ride, however, "Dixie" was played instead of "The Star Spangled Banner."

Abbott and Teal are negotiating for an early metropolitan production of Harry Paulton's comedy of Niobe.

The Private Secretary company jumped on Sunday from Kansas City to Helena, Montana. Christmas and New Years' weeks will be played at the Baldwin Theatre, San Francisco. The company will remain on the road forty weeks.

The Witch will be presented by Marie Hubert Frohman at Salem, Mass., on the 18th inst., and Salemites are much interested in the forthcoming performance of this play which deals with the stern forefathers of that town.

Annie Pixley is reported by Smiley Walker to have done a remarkably big business in Pittsburg last week. The first week of Miss Pixley's engagement at the Grand Opera House will be devoted to The Deacon's Daughter. James Connor Roach's new play, called Kate, and described as a romance of the war, is underlined for next week.

The fiftieth performance of Men and Women took place at Proctor's Twenty-third Street Theatre on Monday night. Elegant souvenirs, consisting of portfolio albums, containing scenes of the play and pictures of the men and women in it, were distributed. The occasion was also made memorable by the introduction of new comedy, dialogue and a number of changes in the play tending to give a more compact performance.

The palace car used by Mary Anderson on her last American tour and which was owned by the Worcester Excursion Car Company, has been chartered by several of the principal members of the Zozo company for ten months to cover the California tour.

George C. Tyler has been retained to go in advance of Spenser's Little Tycoon company this season.

The Miser's Will, by Tom Craven, a spectacular melodrama, will be put on the road shortly by H. S. Taylor.

The Dark Secret, Hands Across the Sea and Aunt Jack have all been booked for next season.

At last Sunday's meeting of the Central Labor Union the corresponding secretary, William C. McNeil, who was charged with keeping back letters sent to the organization by T. Henry French, was asked to resign. Union men were asked to leave Mr. French's employ, and a strike may occur.

The Brooklyn Lodge of Elks, No. 22, entertained the Newark and Philadelphia Lodges at dinner on last Sunday.

There was an incipient strike at Harrigan's new theatre on Monday, but the work of building was not materially interfered with.

Lady Tom, the new play by Charles T. Vincent, which Maggie Mitchell has purchased through H. S. Taylor, is to be produced this season. It will be rehearsed and put on the stage by Ben Teal. Miss Mitchell played the banner week at the Academy of Music, Baltimore, last week.

During Rose Coghlan's engagement at Toronto, New Year's, she will produce a new play by Charles Coghlan, entitled Lady Barter.

W. J. Scanlan played at the Grand Opera House, St. Louis, last week, to nearly $9,000. During his engagement at Chicago the week before he contributed $200 to the Dillon and O'Brien Irish Famine Fund, accompanying his gift with the request that no mention of it be made until after he finished his engagement.

Charles Frohman closed contracts the past week by which the first stock tour under Al. Hayman's management next Spring and Summer will be that of the Charles Frohman stock company, playing Men and Women in Chicago, Portland (Ore.), Seattle, Tacoma, San Francisco, Omaha and Denver. The tour covers eighteen weeks. There are to be two engagements in Chicago, and during the second season in that city one of the plays that was to have followed Men and Women, but has been laid aside as the latter piece will fill out the allotted time, is to be produced.

Henry Miller is still playing the leading role in All the Comforts of Home, which will be seen next week at Sinn's Park Theatre, Brooklyn. The play has been so successful that Charles Frohman is now engaging people for two distinct companies to go out in the play next season.

ECIRPAC'S CHAT.

It would seem that many intelligent and cultured men and women leave their intelligence and their culture behind them when they go to the theatre.

They find entertainment in an acted story, which would be flung aside in disgust were it told between the covers of a book.

A vast number of otherwise intelligent persons write themselves down as little wiser than children at the play.

Hence does the wary author proceed to tickle them after the manner of the inventor of the infant's rattle.

In this do we find the *raison d'être* of the real cow, and the brass-band that wanders through the domestic drama, and therefore doth the genuine horse appear with a pair of overalls on his fore-legs.

Let us not blame the authors.

The cleverness of the men who have written the several rural plays now flourishing upon the metropolitan stage would almost lead us to believe that we might have a good American drama if we wanted one.

These men may be able to write Daniel Rochats. But why should they write Daniel Rochats? Who wants Daniel Rochats? Which is the more interesting, Daniel approaching that mental crisis that means a struggle between the duty he owes his atheistic convictions and his love, or a young man approaching a buzz-saw?

Why, the young man approaching the buzz-saw, of course!

* * * * * *

A distinguished audience gathered to witness the initial performance of A Pair of Spectacles. The people would have enjoyed the performance if they had known where to laugh.

What point in the play excited the greatest enthusiasm? What delighted the audience most?

The charming simplicity of the drawing-room fairy-tale? The pretty, dainty wit of the dialogue? The truly humorous episode of the "other" shoemaker who has but one line to speak, "These is calf; them is cow"?

Did these things please that representative audience?

No, by my halidome!

But they were highly delighted when Mr. Stoddart sat down on a large key and got up again because it hurt him.

The house rang with enthusiastic approval. Mr. Palmer must have felt encouraged, just there.

* * * * *

Not long ago two skilful musicians, who manipulated extraordinary instruments of their own invention in a spectacular play, found it impossible to impress their auditors until they discarded their dress-coats, donned the motley, put electric lights on their noses and made disgusting faces at each other during their really clever performance.

So, too, must the current author shake his rattle in order to engage the attention of the intelligent theatregoing public, and presently he hears it begin to coo.

Even a good play will succeed—provided the rattle is shaken often enough.

* * * * *

In a leading journal the other day appeared an editorial in which the writer spoke gravely and solemnly of the higher needs of our drama's patrons.

That a number of theatregoers know a good play from a bad one is indisputable; but that number does not constitute a majority, by any means.

It would seem that the American stage is not advancing.

The coarse fun and, what is even worse, the cheap and vulgar sentiment, that enter into most of our successful plays would scarcely have been tolerated fifty years ago.

Even the conscientious critic begins to speak good-naturedly of rubbish, in very weariness.

* * * * *

After all, the public supports the popular newspapers, and the popular plays are not less worthy of attention.

A volume of a newspaper of 1709, edited by Mr. Addison, stands among the classics in our libraries.

Nobody will ever put our daily newspapers among the classics. ECIRPAC.

EVA MOUNTFORD NOT STRANDED.

Colonel J. M. Adams called at THE MIRROR office the other day and made the following statement for publication concerning the report that the Eva Mountford company had stranded in Detroit:

"As you are probably aware, I am the father of Miss Mountford. I seriously object to the misstatements published in your Detroit letter in a recent MIRROR, as I have been the financial backer of my daughter's starring tour.

"Now, in the first place, I have never heard of any receipts being attached in Detroit or anywhere else. Moreover, the company was not stranded in Detroit, as reported, nor did Manager Grandin do any 'hustling' to raise enough money to get the company out of town. I simply deemed it advisable to cancel two weeks of one-night stands through Michigan, and, accordingly wired for tickets to bring the entire company to New York, with the exception of May Williams, whose home is in Chicago and whose ticket was given her in addition to the money she required to return to that city.

"The fact that Eva Mountford played at Rochester last week and will play this week at Buffalo is sufficient proof that the company has not disbanded."

A TEACHER'S OPINION.

To the Editor of the Dramatic Mirror:

SIR.—Allow me a few moments of your valuable time to express my devotion to your admirable paper.

Americans should be proud of it as the leading organ of the drama in America.

Its moral, literary, and æsthetic tone place it in the front rank of American newspapers.

Its frank fearlessness in denouncing everything opposed to any deterioration of the morals of the stage is most impressive.

Its freedom from invective and Billingsgate English, so freely indulged in by certain contemporary journals, commends itself to all admirers of high literary style.

Its just and helpful criticism should endear it to the heart of every professional.

Its essays are helpful to persons in any profession.

So important do I consider it, I have it on file with other leading periodicals for my pupils to read that they may be enabled to receive early a correct impression of the importance and value of the drama to American progress and civilization. Believe me,

Very sincerely yours,

ELLEN L. VIRGIN.

PROVIDENCE, R. I., Nov. 21, 1890.

TIED UP.

It will be remembered that last Summer Mr. Miner announced, with a flourish of trumpets, that he had obtained a judgment against M. B. Leavitt for $1,500. It turned out that it was by default, the action being passed on during Leavitt's absence in Europe. The default was subsequently opened and the case came on for trial the other day in the Superior Court, before Judge Dugro and a jury.

After Mr. Hummel opened the case to the jury, stating that the action was to recover $15,000, for damages growing out of Leavitt's breaking the contract he alleged was made with Miner to tour Miner's Comedy Four Company through Nebraska, Kansas and California, the plaintiff was put on the stand.

When Mr. Hummel put questions to him for the purpose of showing the damage Miner sustained, ex-Judge Dittenhoefer, on behalf of the defendant, Leavitt, objected to all evidence, on the ground that no bill of particulars of the damages had ever been served in compliance with the order of the Court requiring such service. In the argument Judge Dittenhoefer stated that for six years his office had been trying to get a bill of particulars from Mr. Miner of these damages. That bill after bill was served, which was returned as being defective and not in compliance with the order of the Court. That finally an order was obtained peremptorily requiring Miner to serve a bill of particulars, and in default thereof that all evidence of damage should be excluded at the trial, there having been no compliance with that order, and, instead, a default taken against the defendant while he was in Europe.

Judge Dugro sustained the point and ruled out all evidence of damages. Then Mr. Hummel requested leave to withdraw a juror, which in legal parlance meant a dismissal of the trial. Judge Dugro granted the motion on condition that all the costs be paid up to and including the trial by Mr. Miner. This ties up the case, unless Mr. Miner should get relief on an application to the Special Term.

A FARMER'S DAUGHTER IN TOWN.

Charles R. Gardiner is quite enthusiastic over his prospects with the new version of Only a Farmer's Daughter.

"The piece," said Mr. Gardiner, to a MIRROR reporter, "has been materially changed. The story is substantially the same as in the original version, but new characters have been introduced, and the complications bring about entirely novel situations. My object in getting Albert Ellery to rewrite Only a Farmer's Daughter was to do away with the dream episode and make the plot throughout one of actual occurrence.

"Another change for the better has been made in the title role, which is now the strongest part in the piece, and, judging from the criticisms, I think that Minnie Seligman made a hit in it at the Windsor Theatre on Monday night. The comedy element was always strong, and it certainly has not been lessened in the new version.

"The cast is strong throughout. Among the principals are George Osborne, Charles Maubury, Blanche Curtisse, Charles Bradshaw, Flora Edmonds and Charles Robinson. Lillian Rainford, who was recently starred in The Burglar, acts the child's part. Manager Murtha is especially pleased, as each member of the cast was selected with his approval.

"Arrangements have been made with Mr. Hammerstein to play Only a Farmer's Daughter at his Columbus Theatre, in Harlem, during the week of Dec. 15."

ACTORS' FUND BENEFIT.

This year's Actors' Fund matinee benefit will be the most notable one for years. It will take place to-morrow (Thursday) afternoon at the Broadway Theatre. Among the ladies to appear are Mrs. Kendal, Fanny Davenport, Georgia Cayvan, Effie Shannon, Otero, Bessie Bonehill, Amelia Summerville, and all the singers and actresses in The Pippins company, while the list of gentlemen includes Mr. Kendal, E. H. Sothern, Herbert Kelcey, Rowland Buckstone, J. E. Dodson, Melbourne McDowell and Fritz Williams.

Messrs. Sothern and Buckstone are to play a farce called An Unwarrantable Intrusion, Mrs. Kendal will give a reading, and Mr. Kendal and his company will play a one-act farce called Gatherwool. J. E. Dodson, of the Kendal company, will tell "How Bill Adams Won the Battle of Waterloo." The Open Gate, a new play by C. Haddon Chambers, will be produced by Georgia Cayvan, Effie Shannon, Herbert Kelcey, and Fritz Williams.

The entertainment is scheduled to begin at 12:45, concluding at 5:25. In the lobby satin souvenirs will be sold at a moderate price by Maud Adams, Effie Shannon, Jane Stuart, Katherine Florence, Vida Croly, Maida Craigen, Linda Bainbridge, Eleanor Tyndale, and Alice Fischer.

THE AMATEURS.

The Florence Dramatic Society gave the first performance of their second season on Thursday evening, Nov. 20, at the Criterion. A large and appreciative audience of society people greeted the players and applauded their ambitious efforts.

The evening's performance was opened with Charles Mathew's one-act farce, Little Toddlekins, with Messrs. William Dinsmore, Paul Dates, Bert M. Cole, A. Oelrichs and the Misses Hortense Booth and Lillie Smith in the cast.

This amusing piece was well given. Mr. Oelrichs distinguishing himself as a female impersonator and Spanish dancer in the title role.

The second part of the programme was Samuel Foote's two-act comedy called The Liar, with the following people taking part: William Wallace Barnes, Charles T. Catlin, John Billings, H. C. Edwards, A. Beesey, Mamie T. Cole and Kittie Beckwith.

The piece was excellently interpreted, Mr. Catlin as old Wilding and Mr. Billings as young Wilding, giving careful and correct attention to their respective parts. Miss Cole as Miss Grantham and Miss Beckwith as Miss Godfrey were also good.

The Florence is one of the most active of the younger dramatic organizations and has many talented amateurs on its membership list. A double bill, with Sunset as a curtain-raiser, is in preparation for the next performance.

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The Literary Association of St. Augustine's Church occupied the Criterion on the following evening, the 21st. Our Bachelors was presented, with William J. McCahill, James Munter, John Gunder, Harry Dillon, Maurice McLoughlin, Grace Hawthorn, Ella Egan, Kate Diamond and Nellie Keating on the bill. A creditable performance was given to a large and select assemblage, Messrs. McCahill, Prendergast and Munter being specially worthy of commendation. The ladies acquitted themselves well, and a large sum was realized.

***

A performance of Mixed Pickles was given on Thanksgiving night by the young people of St. Joseph's Church. Mr. Joseph Keany took the honors as Joseph Pickles, and a most pleasurable evening was enjoyed by all who witnessed the play. Mr. William Dinsmore coached the youthful Thespians.

***

The musicale and reception given by the Amateur Opera Association at Remsen Hall, on Thursday, Nov. 20, was in every way successful. The association will render The Pirates at the Academy, Dec. 11, with a fine chorus.

***

This evening (Dec. 3) an amateur entertainment will be given at the Berkeley Lyceum for the benefit of the Avenue C Working Boys' Club. Withered Leaves will begin the programme with the following admirable cast: Tom Conyers, Mr. Evert Jansen Wendell; Arthur Middleton, Mr. Grenville James; Cecil Vane, Mr. Frederick Edgar Camp; Sir Conyers Conyers, Mr. Charles G. Bush; Lady Conyers, Mrs. Oliver Sumner Teall, and May Rivers, Miss Alice Cleather. The well-known comedietta A Game of Cards will conclude the evening. K. M.

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POINTS.

For Congress is down for the December performance of the Amaranth, with Percy G. Williams in the principal part.

The Melpomene will present The Hunchback at their next performance.

The Leonardis will do The Jilt and The Professor at the Amphion, on the evenings of Dec. 16 and 17.

The performance of Damon and Pythias given at the Criterion last (Tuesday) night, will receive notice in next week's MIRROR.

The Ticket-of-Leave Man will be presented by the Gilbert this month, with Libbie Nealey, Adam Dove and James J. Darling in the cast.

The Davenport are rehearsing Robert Macaire for Dec. 19 at the Athenæum.

The Brooklyn Comedy Club presented Engaged at the Port Jefferson Opera House on Thanksgiving night.

PROFESSIONAL DOINGS.

H. B. THEARLE ought to have his hands full with his various enterprises. Besides managing his handsome theatre at Englewood, Ill., which was opened about a month ago as the Timmermann Grand Opera House, Mr. Thearle conducts the lecture tour of Mrs. Frank Leslie and the concert tours of the Lutterman Sextette, the Hyers Sisters, the Nashville Students, and other concert artists.

CHARLES L. ANDREWS writes that the Southern tour of the Wardé-Bowers company has proved highly successful, and that despite increased prices people were turned away at Macon, Atlanta, Savannah, Nashville and Memphis.

TRILBY, the shadowgraphist, who is now playing with great success in London, denies that he intends to appear next season with Herrmann's Vaudevilles. When he does come over it will be at the head of his own company of picked specialists.

EDWARD POWELL is not a member of the Apple Orchard Farm company, as erroneously reported.

THE following people compose the Edgar Selden Will o' the Wisp company under the management of Dan'l Shelby and the business management of W. S. Kusel: James Bevins, Wash. T. Melville, James Wallis, Thomas Murray, H. H. Gardner, P. Maurice, G. Coventry, Marion Lester, Marie Dantes, Elsie Sheridan, Namyl Lawrence and Xesta Carlstadt.

SHERIDAN CORBYN requests THE MIRROR to state that he withdrew from the management of Kate Purssell's Queen of the Plains company last October, and therefore was not concerned with the disastrous finish of that concern in Newark.

HARRY HUNT denies the report that he is not going out with Hallen and Hart again next season.

THE costumes for the Babes in the Wood company, at the Chicago Auditorium, were seized the other night by the customs authorities, on the ground that they were imported from London without the duty having been paid upon them. It is held that they should have paid sixty per cent. The managers of the Auditorium have given $15,000 bonds, pending the settlement of the case.

HERBERT CARR has been engaged for the part of Joel Bartlett in The County Fair, at the Union Square.

THE Philadelphia *Evening Bulletin* says: "An actor or actress who meets with misfortune scarcely has a fair chance to obtain public sympathy. There is always a lingering suspicion that an advertisement is concealed somewhere in the announcement of the domestic or pecuniary trouble of a member of the theatrical profession. The public would willingly share the woes of their favorites, but the American dread of being imposed upon prevents the expression of sympathy until proof is obtained that it will not be wasted upon an advertising dodge." Unfortunately, there is more truth than fiction in this view of the matter.

DURING the run of The Idler the Lyceum Theatre company will be rehearsed in two new plays, one of which is to be selected for the Spring season, to follow The Idler. It is also intended to produce an old comedy before the end of May.

SOROSIS has tendered a reception to Mrs. Kendal, to take place to-morrow (Thursday).

CHARLES H. COLE, the Bridgeport theatre manager, who died last week, willed his estate to his sister and another woman. His wife and son are to contest the will.

IT is said that David Oaks, the old-time negro minstrel, who became blind about a year ago, and for whom a benefit was given in October, will probably soon regain his eyesight.

TWO new one-act plays by Mrs. Marquita Hewitt will be produced at an authors' matinee at the Star Theatre, on Thursday afternoon, the 11th inst. In The Haunted Room, a comedietta, Caroline Hill, Wilton Lackaye and Henry Bergman will appear, while A Woman, a dramatic sketch of Western life, will introduce Jennie O'Neill Potter, a niece of James O'Neill, and George Devere. Grimsby's Dilemma, one of John Maddison Norton's farces, will conclude the entertainment.

W. H. LYTELL announces a production of Home Comforts in Halifax. This play is an adaptation from the German by Mrs. Doremus and Miss Estvan, and THE MIRROR is told that it is not from the same source as Mr. Gillette's successful comedy.

A POSSIBLE CASE is talked of to follow Reckless Temple at the Standard Theatre.

THE Margaret Mather company is devoting all this week to rehearsals of Joan of Arc, to be produced at the Fifth Avenue Theatre next Monday.

THE supernumeraries of Nero created quite a disturbance at Niblo's Garden last Saturday night because they had not been paid their salaries, and police protection had to be invoked for Seymour Locke, a brother of Charles E. Locke, who represented the firm of Locke and Davis. There were 157 of the supers and the salaries amounted to about $473. They were promised that their salaries would be paid on Monday.

THE Internationals will follow The Inspector at the New Park Theatre.

IRELAND; or, The Voice of the People, an Irish drama, will be produced at the Fifth Avenue Theatre for four matinees, Dec. 15, 16, 18 and 19, in aid of the Irish Famine Fund.

E. R. DEVEREAU, a Brooklyn manufacturer, claims to have been ejected from the Union Square Theatre on Thanksgiving Day because he objected to his seat, and talks of bringing suit for damages against Manager J. M. Hill.

JAMES O'NEILL in The Dead Heart, according to the report of Treasurer H. J. Powers, played on Thanksgiving Day to the largest day's business ever known at Hooley's Theatre at regular prices.

LONDON DRAMATIC ECHOES.

LONDON, NOV. 16, 1890.

OUR papers have made their readers listen to the cable scream of the American Eagle across the ocean over Willard, The Middleman and Manager Palmer's mise-en-scene. Londoners are delighted over their newest theatrical pet. There was once a clever manager in New York named Willard—Henry E.—but he was not an actor-manager.

Wilson Barrett has fluttered the managerial dove-cote here by announcing New York prices for his new Olympic—a very stately building by the way. Stalls are to be $2.50 each, dress circle $1 for seats and so in proportion for other parts of the house. Clement Scott says that the only danger to the Barrett management may be that low prices may be interpreted to mean indifferent pieces and indifferent acting. He, however, thinks that second sober thought will show otherwise under Mr. Barrett.

The old comedy by Murphy of the Reconciliation has been cast at the Savoy with Gilbert and D'Oyley Carte in the principal roles. Their quarrel over the price of a stage carpet was very puerile, and yet Gilbert, when the irate fit is on him, is as puerile as some of his songs in Ruddigore. So the quarrel turns out to be of the opera bouffe order, and in time W. S. G. will have drifted back libretto-wise to Sir Arthur under guardianship of the handsome and oily D'Oyley. Patience has done much for Gilbert in the matter.

The coming week will be theatrically fateful. Mrs. Langtry and Cochlan slaughter each other in Antony and Cleopatra. Irving's fittie h night of Ravenswood brings souvenirs and midn gh supper on the stage. Patti takes a farewell concert before starting for Russia. And Sweet Lavender loses its perfume and goes In Chancery—the name of Pinero's new play.

Among the Saturday matinees to-day ranks the melodrama of O'Shea and Parnell in the Divorce Theatre. It is a play second in sensation only to the old case of Norton vs. Mrs. Norton, the poetess and Lord Melbourne. Mrs. O'Shea, a plump, ivory teethed and fine-complexioned woman, is leading lady. Parnell is cast for villainous respondent. O'Shea for injured husband, and there are three Q. C.'s engaged with George Lewis as prompter. The theatre is packed, and before this is read the cable will have announced the fate of the play. Madame Nemesis is authoress, and the musical selections are from Don Giovanni. The curtain-raiser is the popular play of The Judge, and some of the marital scenes pass in Our Flat.

Richard Davey is authority for stating that Miss Davenport has bought the American rights to his play of Marie Stuart of which these Echoes have already made mention.

Ella Russell, the Ohio song-bird, has made at Covent Garden Opera House the success of her life as Elsa in Lohengrin. She sang the music of the first act with the tenderness of expression and simplicity of style necessary to produce the true effect needed, making a distinct mark by the fervor with which she delivered the prayer. Her whole performance presented a series of accumulative successes. Equally excellent was her acting. Her whole impersonation was moulded upon an independent study of Wagner's work.

The Green Room, Garrick and Savage clubbists have much favorable gossip for a new play by Mr. Van Dam, the noted translator of French novels, called Diamond Deane. They say that in construction and treatment it is original and effective. When the Drury Lane pantomime takes Miss Jessie Millward off its boards she will present it at the Prince of Wales Theatre, tossip goes that Manager Palmer has the re'usal of American rights.

The perils of the foreign critic increase. Sarah Bernhardt's son has fought one in Paris for critiques on her and the critic no longer, with a sword cut in his throat, belongs to a s iff necked generation. Charles Wyndham is more merciful. He merely remits the hostile critic to a seat in the pit. It has already won the name of the critics Sheol.

Six hundred and fifty thousand dollars is the upset price asked by the Duke of Bedford for Covent Garden Theatre subject to a new lease of a year and a quarter held by Augustus Harris. The probabilities are that the Duke will take it out in "asking."

It seems from a letter published here from her brother that Mrs. Navarro is still the idol of the masses in that it is early attendance at church service and not late service at the theatre which undermined her maiden health.

Mr. Buchanan's suit against Cleopatra-Langley is now on trial in the court and he is as active as ever with his industrious pen that seems to move on the pur-a penny-in-the-slot plan. In this week's *Era* Mr. Arthur Goodrich inflicts him in three counts: "1. That, although humor is absolutely essential in a dramatist, Mr. Buchanan's stock of wit is so small that any one of you might put the entire lot into one of your eyes and see none the worse for it. 2. That so ignorant is he of playwriting as an art that he doesn't understand foreshadowing, and is quite oblivious of the danger of over-elaborating weak incident. 3. That, although he has written over twenty plays, he has never succeeded in learning how to get his characters on and off the stage."

Now Mr. Buchanan will not leave this author alone in London but give him good, rich rhetoric.

Another theatre manager—he of the Oxford Theatre—has followed the example of Augustus Harris and accepted the office of Sheriff. How these managers in that capacity arrest attention!

John Douglas has new water effects in his new play of No Man's Land. It should be called Every Man's Water for the orchestra and stage carpenters are to be clad in water-proofs during the water which is to palpitate behind the footlights. As the supe said who did the billowy ocean under the cloth—"long may it wave."

Grace Hawthorne's lionesses have gubbed. The two youngsters during the Hippodrome scene were christened by her in presence of the audience. One was named Ajax and is hereafter to be made useful in defying the lightning of the critics.

Madame Modjeska is at Posen, proving that "Poland is not yet lost." After engagements in Berlin she will accept some in England.

Grossmith has been clowning before the Queen at Windsor and drinking Tokay with Her Majesty.

The death is announced of John D. Delille, the son of Olive Logan, who, with her influence with Russell Harrison, as was said, procured his appointment as Consul at Bristol. He caught his death of a cold managing a very successful play in the provinces.

That clever actor, Henry Ashley, who has been to the States, is dying here at an hospital from typhus fever, caught in an undraped dressing-room.

AUSTRALIAN DRAMATIC NOTES.

SYDNEY, Oct. 1, 1890.

At the Theatre Royal the Nellie Stewart Opera company is producing at present Chilperic, with a strong cast. Paul Jones was recently withdrawn after a revival of two weeks. When first produced it achieved a run of upwards of fifty nights. Boccaccio was also placed on the boards and had a fair run, all things considered. Mrs. James Brown Potter and Kyrle Bellew will reappear at the close of the Nellie Stewart engagement.

At the Criterion Brough and Boucicault's company are playing Dardy Dick and drawing very large audiences. The prominent members of the cast were Robert Brough, George Anson, Annie Taylor, Mrs. Brough, Cecil Ward and E. C. Cortesse. Hamilton Magee still manages the front of the house for Brough and Boucicault.

A notable production of Macbeth, with Janet Achurch as Lady Macbeth and George Rignold as the Thane of Cawdor, has just been withdrawn from the stage of Her Majesty's after many weeks of prosperous business. The tragedy was mounted in a manner unequalled for many a day. The New Magdalen is the present attraction. It will close Janet Achurch's season in Sydney.

MELBOURNE.

At the Opera House John F. Sheridan, of Fun on the Bristol fame, is drawing full houses with Uncle Tom's Cabin.

The Royal Comic Opera company last week revived the Mikado at the Princess' with a good cast. The production met with an enthusiastic reception. This company has just returned from an extended tour through New Zealand.

At the Alexandria Theatre Bland Holt has just concluded a successful twelve weeks' engagement. The last piece played was The Union Jack, which drew packed houses. On Sept. 27 the first production of the latest London success, London Day by Day, took place. It is one of the most vivid melo-dramas seen in Melbourne for years and it scored an immediate hit.

Two new arrivals from Europe, Mr. and Mrs. O'Grady, have been appearing in a series of Irish pieces at the Theatre Royal with profitable results. The title of the current production is The Fenian.

Under the direction of Brough and Boucicault whose co. are appearing in several of their most popular pieces, the Bijou is crowded every night.

W. A. E.

THE GERMAN STAGE.

LEIPZIG, SAXONY, Nov. 10, 1890.

We have been tearfully dull the past two weeks, and it is rather difficult to find sufficient material for a letter.

Of one thing I desire to speak. I have twice seen, in recent editions of THE MIRROR, articles purporting to have been written by eye-witnesses of the Passion Play, in which that sublime spectacle was assailed with ridicule. The writer of one article sought to convey the impression that the production was a money-making scheme and altogether a thing to be shunned. It is almost unnecessary at this late day to tell Americans what the Passion Play is. Many have seen it, and those who have not, certainly know, or ought to know, that it is a religious observance of a peculiarly devout people.

The last two productions unfortunately have been instrumental in bringing together a number of foreigners who have succeeded in conducting themselves in a disgraceful manner during their stay in Oberammergau, and which fact has decided the promoters of the observance to abandon all future representations. If the surroundings have become polluted it does not follow that the performance is any less noble than it has been for two hundred years. The people of Oberammergau do not want the outside world at their Passionspiel, and it betrays anything but the right spirit in a man who is received there kindly, even though not desired, and who makes it his business to ridicule his entertainers after leaving. It is decidedly un American.

It was trivial and entirely uncalled for to attempt to be witty over the "Make-Ups." The people are simple peasants, unskilled in the finer arts of the stage and they make no pretence at art. For the justice of the case I will state that I have seen many people who were at Oberammergau last Summer, and the universal opinion has been that the performance is exceedingly impressive, and all have come away with a firm belief in the sincerity of the actors and audience.

As I stated in the beginning there is little to chronicle of things theatrical in Leipzig. October 30 we had the fifth Gewandhaus concert. The soloist was Frl. Hermine Spies. Dr. Reinecke startled everybody by putting a Wagner number in the programme. It was the Seigfried Idyll. Of the rendition it would be charity to say nothing. It was certainly not the fault of the orchestra if the beautiful composition was made ridiculous. The other feature of the programme was a Serenade for string orchestra by Volkmann. It was heartily received. On November 2 we had a memorable performance of Die Meistersinger at the New Theatre. It was splendidly done. Even Herr Hübner, who is generally disagreeable, was remarkably good as Walther. Hans Sachs is the great part for Scheiper and he was thoroughly at home. Frl. Calmba h as Eva raised much enthusiasm. The chorus and orchestra were perfect. A repetition of Freischütz was given on the 3d, and on the 4th, the comedy Sie Wird Gekusst. (The compositor will kindly refrain from setting that Lie Wird, etc. He took that liberty on one occasion.) On the 5th, Die Stumme Von Portici, followed by Meisner Porzellan. The latter is a charming ballet, and a great favorite here. Robert and Bertram, a farcical comedy by G. Roder, was given here on the 6th. It has been done several times at the Old Theatre. On the 8th, Czaar and Zimmermann, and the 9th, Hans Heiling. Lortzing's merry opera is much liked in Leipzig and it is a matter of some wonderment that it is not done oftener. At the Old Theatre they have been giving us allopathic doses of Mam'selle Nitouche. However, the public does not object. It has been varied by an occasional performance of Die Ehre.

At the Carola Theatre, there was an excellent presentation of Die Hautbenerche, a "Schauspiel" in four acts by Von Wisdenbruch. Business at this house is, as it is everywhere, very good.

Our favorite, Moran-Olden, has been indisposed several times of late and we have thus lost several good things, which might otherwise have been done. Probably the most notable was Tristan and Isolde, which was promised for the 4th. Owing to Moran-Olden's inability to appear, the Merry Wives was substituted at the last moment. Tristan is to be done later and a splendid performance is anticipated.

ARTHUR C. PELL.

FOREIGN FOOTLIGHT FLASHES.

An important theatrical event in London last week was the production at the Shaftesbury Theatre of the Pharisee. The critics are not unanimous concerning the merits of the new play, but agree that the story is strong and the piece admirably acted by the present cast which includes Lewis Walker, Herbert Warring, M. Marius, John Beauchamp, Henry V. Esmond, S. Herbert, Basing, Mrs. Lancaster-Wallis, Sophie Larkin, Marion Lea, Minnie Terry and Winifred Dennis. The authors are Malcolm Watson and Mrs. Lancaster-Wallis. A. M. Palmer has secured the American rights.

* * *

The twenty-third season of the French company in London has been disastrous from the financial point of view. Mr. M. L. Mayer, the manager of the company, writes to the Paris *Figaro* as follows: "My London season has been disastrous. It would seem that all the usual *habitués* of the French theatre in London had forgotten the way, so after due reflection I closed the season yesterday evening. The English press h s been unanimous in our praise, but the British public has kept away. I did not wish to go on playing to empty benches, so I decided to close the theatre. Each member of the company has received an indemnity, and all have separated perfectly satisfied."

* * *

Our Flat has passed its 600th performance at the London Standard. It will be taken off shortly to make room for a new farcical comedy by F. C. Burnand, adapted from the French piece La Securite des Familles under the title of Private Enquiry.

* * *

The December number of *The Theatre* (London) contains an interesting article by Clement Scott on "The Worship of Bad Plays."

* * *

A new play by Alexandre Parodi has been received by the reading committee of the Theatre-Français. Its title is La Reine Juana.

* * *

Ravenswood has been played over fifty times at the London Lyceum. Appropriate souvenirs were distributed on the fiftieth night.

* * *

A pertinent query: Why do we continually refer to the author of Camille as Alexander Dumas *fils*, when Dumas *pere* has been dead these last ten years? Don't all speak at once, please.

* * *

Walter Besant, one of the most popular of British novelists, is soon to contribute seriously to the repertoire of dramatic literature. His "Chaplain of the Fleet" has been adapted for stage purposes by Mrs. J. Aylmer, and "Amorel of Lyonesse" will be dramatized shortly by S. Bovle Lawrence.

* * *

It is surprising how the northern countries of Holland, Sweden, Norway and Finland are appreciating and demanding English plays. Through the intermediary of J. T. Grein, himself a Hollander, The Middleman and several other English plays have been produced in Holland and successfully. The Middleman is now to go to Helsingfors, the capital of Finland, where it will be produced under the harmonious title of De Meesterknecht der Porseleinfabriek. The Prodigate is to follow at the same theatre, while Our Flat is to be introduced to the Hollanders in Amsterdam. May it please them better than it did us of New York!

* * *

A hint to Messrs. Koster and Bial: A parody on Cleopatra is meeting with enormous success at La Scala, Paris. Crowds are being turned away nightly. Mark Antony becomes, in the burlesque, the terror of Grenelle, and Cleopatra the queen of the Can-Can. The scope for caricature can be surmised.

* * *

Speaking of cab cats, here is a paragraph culled from the theatrical column of the *Echo de Paris*: To-night, at the Moulin Rouge (The Red Mill) grand midnight ball. A new quadrille danced by Super grating, golden beam, Kiss legs in the air, Cotton cheese and Falling star. And the band played.

* * *

J. T. Nisbet, the critic of the London *Times*, has been lecturing in French before the British Institute. His subject was "The Study of Foreign Languages," and how useful French in particular was to the modern dramatist in quest of pleasant every-day dialogue for "farce" plays. Mr. Nisbet spoke in French and was loudly applauded.

* * *

W. A. Pinero's Sweet Lavender has been received at Terry's London Theatre for the same author's In Chancery. The new play Mr. Pinero has been writing for Mr. Terry has been delayed in consequence of the former's illness.

* * *

The Melbourne *Bulletin* funnily tells a very unpaper story about an evening he spent seeing Toole play. One night, he says, when Toole's Adelaide houses had slackened and the gallery of the Royal was as hate as a collection-plate on Sunday, a girl of the period created a diversion by missing her footing on the top row of benches. She bumped from bench to bench, and finally landed on her bustle at the bottom. The performance was infinitely funnier than anything Toole had done during his season.

* * *

Wilson Barrett is endeavoring to lower prices in London Theatres. His new Olympic will open at the following popular tariff: Stalls, 5s.; dress circle, 3s.; upper circle, 2s.; pit, 1s., and the classic "gods," 6d. It is promised that the entertainments will not be of a cheaper kind.

* * *

A London economist declares that the fearful destruction of American forests is attributed to the ever-increasing demand of sawdust for the great American ballet.

* * *

The *Echo de Paris* says that Roqueplan, the French manager, was hurrying up a dramatist once with a vaudeville. "I could whip off a thing like that in a couple of days, said Roqueplan. "Why don't you?" asked the dramatist. "Why don't I black my own boots?" rejoined the manager.

* * *

Beerbohm Tree will not be able to come to America next season, in spite of all that has been said to the contrary. His business engagements in London are such as to materially prevent any such step, much as he would incline to it personally. Mr. Tree's great creation this coming Spring will be Richelieu, in Bulwer Lytton's masterpiece.

* * *

A London society birdie once telegraphed to the stage manager: "Cannot come to rehearsal, met my uncle in the Strand last night." The message should have read, "hurt my ankle."

* * *

They are very anxious, in Paris, to make amends for their rude conduct towards Wagner a few years ago. M. Verdhurst, the new director and lessee of the Eden Theatre, has gone to Germany, to solicit Madame Wagner's authorization to re-stage Lohengrin. But why Madame Wagner's permission is necessary, is not clear.

* * *

When Oscar Wilde, the eccentric, got married, the following telegram was handed to the bridegroom at the church door: "From Whistler, Chelsea, to Oscar Wilde, St. James' Church. Fear I may not be able to reach you in time for ceremony. Don't wait." So thoughtful of Mr. Whistler.

* * *

Sir Arthur Sullivan's Yeomen of the Guard has been produced in German at the Friedrich-Wilhelmstadt Theatre, Berlin. The opera met with great success.

* * *

Here is a specimen of the songs that Lady Dunlo entertains the habitues of the London music halls with every night. We print it just as she sings it. No wonder the British Aristocracy drew the line at Lord Dunlo's latest caprice:

There is a maid haunts Leicester Square,
She sells sweet flowers and roses fair;
She is 'erself as fair as they,
And people passing 'ear 'er say,
They're fresh, fresh, fresh as the morning.
Fresher than new-mown hay;
The're fresh, fresh, very best fresh,
And they're just wot you want to-day.

Old Mr. Brown, that good old man,
Went out one day the town to scan,
'E met his gurl in Leicester Square,
'E thought e'd never seen one so fair.
She's fresh, fresh, fresh as the morning.
Fresher than new-mown hay,
She'e fresh, fresh, very best fresh,
And she's just wot I want to-day.

Oh come, 'e said, now don't be shy,
We'll dine together at the "Cri."
She turned 'er pretty 'ead away,
A score of people 'eard 'er say,
You're fresh, fresh, fresh as the morning.
Fresher than newn mown hay,
You're fresh, fresh, entirely too fresh,
And you won't do for me to-day.

LETTER TO THE EDITOR.

MR. ABRAHAM'S REJOINDER.

UTICA, NOV. 27, 1890.

To the Editor of the Dramatic Mirror:

SIR.—A card in this week's DRAMATIC MIRROR places me in the light of a falsifier, and if I were to let it pass unnoticed, I would, by my silence, practically acknowledge its truthfulness.

THE MIRROR of Nov. 15 (issued 12) contained a local, the gist of which was to the effect that Miss Florence Roberts joined Lewis Morrison's co. during *that week* to replace Miss Rosabel Morrison in the part of Marguerite. I immediately contradicted that statement, and I find in this week's MIRROR that I, in turn, am contradicted. Miss Morrison is still playing Marguerite, notwithstanding the efforts to prove it otherwise, so I rest my reputation for veracity in the matter on the present circumstances.

I am not a little averse to entering on a newspaper controversy with a lady, but when I am flatly contradicted in a true statement, I must, in justice to myself, lay aside any courtesy due the opposite sex. Miss Morrison is far from well, and will shortly retire from the part in which she has made an enviable reputation; and, while the original local notice in question did not cast a slur, I read between the lines that the impression it conveyed was that she was unceremoniously retired to give way for Miss Roberts, who was to come in and occupy her position. In truth, it has conveyed that view to many.

Miss Morrison has been pronounced by the best critics in the country (THE MIRROR's staff included) as the ideal of the part, and I am under the impression that no lady Miss Roberts included can approach her in it. Miss Roberts is particularly aggrieved because I said that Mr. Morrison felt it necessary to be prepared with an understudy in case his daughter's illness incapacitated her. I fail to see where the disgrace falls on being an understudy. I rather think it an honor to be selected as an understudy to an *artist*. Suffice it to say that no one would have been engaged for the part at all had not Miss Morrison's health demanded it.

Furthermore, Miss Morrison has not yet retired from the cast and will not do so for two weeks to come. Next season I intend testing her strength as a star, and I feel sure that before many months have passed there will be many ladies who will feel it a compliment to act as her understudy. Kindly give space for this explanation, and I will "forevermore hold my peace." Very truly,

EDWARD J. ABRAHAM,
Manager Lewis Morrison's Faust.

NEW YORK THEATRES

MADISON SQUARE THEATRE.
A. M. PALMER, Sole Manager
A PAIR OF SPECTACLES.
AFTER THOUGHTS.
SATURDAY MATINEE AT 2.

PALMER'S THEATRE.
Broadway and Thirtieth Street.
A. M. PALMER, Sole Manager
MR. E. S. WILLARD.
Supported by Mr. A. M. Palmer's Company, in Henry Arthur Jones' play of
THE MIDDLEMAN.
NEW SCENES, PROPERTIES AND APPOINTMENTS.

LYCEUM THEATRE.
4th Avenue and 23d Street.
A new play in 4 Acts, by C. Haddon Chambers, author of "Captain Swift."
THE IDLER.
Cast includes Herbert Kelcey, Nina Boucicault, W. J. LeMoyne, Eugene Ormonde, Wallis Bellamy, Georgia Lingard, Beatrice Cameron, Ella Hugo, Mrs. Wallis and others.
MATINEE SATURDAY at 2.

STAR THEATRE.
Broadway and 13th Street.
WILLIAM H. CRANE
in David D. Lloyd and Sydney Rosenfeld's Comedy,
THE SENATOR.
Seats secured four weeks in advance.

CASINO.
Broadway and 39th Street
AN ENORMOUS SUCCESS.
POOR JONATHAN.
Second Month.
COMEDY OPERA IN THREE ACTS.
Admission, 50 Cents.
Seats on sale one month ahead.

PROCTOR'S 23D STREET THEATRE
Charles Frohman's Company in a new four-act play, by Henry C. De Mille and David Belasco.
MEN AND WOMEN.
Wednesday and Saturday Matinees.

14TH STREET THEATRE.
J. W. ROSENQUEST, - - Sole Manager
Every night. Matinees Wednesday and Saturday.
Reserved seats Orchestra Circle and Balcony, 50c.
A new Sensational Comedy Drama, by JOSEPH ARTHUR,
Author of THE STILL ALARM,
BLUE JEANS.
BLUE JEANS will not be played at any other theatre in New York City.

GARDEN THEATRE.
Madison Avenue and 27th Street.
Evenings at 8. Saturday matinee at 2.
DOCTOR BILL.
The Laughing Success of London and New York.
Preceded every night by SUNSET.

NEW PARK THEATRE.
Broadway and 13th Street.
Last week of
THE INSPECTOR
Every Evening at 8:15. Matinee Saturday at 2.
Best Seats, $1. Good, 50c.

BIJOU THEATRE, B'way, near 30th St.
Every night—Matinees Wednesday and Saturday.
Hoyt's Satirical Comedy,
A TEXAS STEER.
A Study of Politics and Social Development.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue.
MATINEES—MONDAY, WEDNESDAY, SATURDAY.
The Spanish Dancing Beauty,
CARMENCITA
Phenomenal success of the English Soubrette,
MARIE LLOYD
Fourth Week of Travesty on the CLEMENCEAU CASE, with JENNIE JOYCE as IZA.

H. R. JACOBS' THEATRE.
Corner 21st Street and Third Avenue.
Matinees:
MONDAY, THURSDAY, SATURDAY.
W. H. POWER'S Picturesque Irish Drama,
THE IVY LEAF.
Next week.—A BUNCH OF KEYS.

WINDSOR THEATRE.
The Great American Drama,
ONLY A FARMER'S DAUGHTER.
With a great star cast,
Including Miss SELDOMAN and others.

BROADWAY THEATRE.
Corner 41st Street.
Manager, - - - - - - Mr. FRANK W. SANGER
Second week—Evenings at 8. Saturday Matinee at 2.
The Merriest Burlesque now in the city,
PIPPINS.
Don't fail to see the Six Beautiful Gaiety Dancers.
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MISS CRAIGEN'S SUIT.

Through her lawyers, Maida Craigen served papers last week on Margaret Mather. Miss Craigen demands $4,000 damages for alleged violation of contract. The circumstances of the difficulty are in substance, stated as follows, in the complaint: When Margaret Mather decided last Spring on an American production of Joan of Arc, her manager, D. C. Willoughby, offered Miss Craigen a leading part. It was understood that if Miss Craigen accepted the engagement, she should go abroad with her husband, Arthur Falkland Buchanan, to witness the London presentation of the play. The salary agreed upon was $100 a week, and Miss Craigen accepted the position of Miss Mather's leading lady during the present season. A contract was drawn up, with the usual two weeks' clause in it, to which Miss Craigen objected strenuously. But on Mr. Willoughby's repeated assurances that the clause would remain inoperative she signed.

Miss Craigen went to London with her husband and, during her absence, Arthur B. Chase assumed the management of Margaret Mather. Mr. Chase murmured at the salary Miss Craigen was to receive, and on Miss Craigen's return he told her that it would have to be reduced. Miss Craigen agreed to accept the reduction if Miss Mather would pay for several of her costumes. But no settlement was arrived at when the company first opened in Montreal on Sept. 8.

That night Miss Mather told Miss Craigen that she would have to accept a reduction of $25 or take two weeks' notice. Miss Craigen played two weeks at $100 a week and left the company.

Miss Mather claims that Mr. Willoughby was acting without authority when he engaged Miss Craigen at $100 a week.

GARDEN THEATRE MANAGEMENT.

For the past week the theatrical world has been agitated over the question as to whether or not T. Henry French would continue as the manager of the Garden Theatre after the first of January. It was reported that the arrangements under which he controlled matters were unsatisfactory to the stockholders, and that in consequence he would be succeeded by E. C. Stanton, the well-known director of the Metropolitan Opera House.

For the purpose of getting at the matter direct without the intervention of the so-called "knowing" ones, a MIRROR representative, on Monday, paid a visit to both of the gentlemen interested. Mr. French was seen at his office in West Twenty-third Street. He said:

"The Garden Theatre remains under my management. I expect Mr. Duff to-morrow (Tuesday) and then arrangements will be made for a comic opera production.

"Have you any information to give THE MIRROR's readers as to what the inside facts are that led to these reasons of a change in the management?"

"Later on I may have something to say in the matter. Nothing now."

Mr. Stanton was seen at the Metropolitan Opera House.

"You can state authoritatively," said he, "that I am not a candidate for either the lesseeship or the management of the Garden Theatre. The Metropolitan Opera House gives me enough to do."

THE FAST MAIL IS COMING.

E. M. Gotthold, the hale and hearty representative of The Fast Mail company, gave a MIRROR reporter the following particulars of the piece and its success this season:

"The initial production of The Fast Mail," said Mr. Gotthold, "occurred last June at Havlin's Theatre in Chicago. The piece is a sensational melodrama and made a pronounced hit. The company carries ten sets of special scenery, including the view of the Mississippi steamboat lying alongside freight sheds. The climax of this scene is a terrific explosion. This is followed by the most realistic railroad scene ever placed upon the stage. The next grand effect is the flight of the Fast Mail, throwing out the mail bag as the train shoots across the stage. The last act presents a full front view of Niagara Falls by moonlight, with real water.

"Mr. Carter, who constructed the play, has proved a splendid manager as well, and the company comprises some very strong people. The Fast Mail has been playing to crowded houses ever since the season opened, which plainly shows that the play is just what the public want. Your critic will have an opportunity to see the piece at the Windsor next Monday night, where it is booked for a week's engagement."

IRWIN SISTERS' NARROW ESCAPE.

The Irwin Sisters of The City Directory had a narrow escape from being burned to death on last Saturday afternoon at the Chicago Opera House. While they were in their dressing room making up for the matinee, Flora had occasion to use a curling iron that had been left too long in a hot fire. When she applied it to her hair it set the latter afire. Thoroughly frightened, she let go of the iron and it dropped into the folds of lace that encircled the bodice of her dress. In a moment the delicate fabric was ablaze. May then sprang to her sister's assistance, and while trying to put the fire out the lace on her own dress also became ignited. The women bravely tore the blazing stuff from their bodies in an effort to keep the flames from mounting to their faces, but their efforts would have been unavailing had not stage hands, attracted by their cries for help, jumped into the dressing room and wrapped them in heavy blankets extinguishing the fire. Both sisters were found to be so badly burned as to preclude the possibility of their appearing at the afternoon or evening performances. They were sent to their hotel in a carriage and placed under the care of a physician.

WHAT TO EXPECT.

Bethlehem, Pa., Times.

"When THE NEW YORK DRAMATIC MIRROR makes an announcement it means exactly what it says, and when it promises to furnish a larger, handsomer and better Christmas number this year than at any time heretofore, the patrons of that excellent publication know what to expect. Over a hundred copies of last season's issue came to Bethlehem, and this year the number will be doubled.

PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, October 27, Nov. 1, 1895, and recorded exclusively by The Dramatic Mirror.

October 28.

THE MAN WITH A MANIA. A comedy-drama in four acts. By Lincoln Mowry.

LONE OAKS. A melodrama in five acts. By Anson H. Davis.

October 30.

MISS MCGINTY. Musical farce in three acts. By George Oscar. Music by W. S. Mullaly. J. H. Russell, proprietor.

THE LOTTERY TICKET. Realistic drama in five acts. By Laura L. Phillips.

October 31.

DAN MCGINTY'S TROUBLES. Frank Mahan, proprietor.

MCGINTY'S TROUBLES. Frank Mahan, proprietor.

November 1.

MOLARS. A farce-comedy. Written by Grant Hugh Browne.

A WARM RECEPTION. A comedietta in one act. Translated from the German, by Mabel Morse. R. H. Russell & Son, proprietors.

BROKEN FETTERS. An original drama, in five acts. By Charles Townsend. R. H. Russell & Son, proprietors.

NOVEMBER 3-6.

Nov. 3.

LOVE ETERNAL; OR, UNITED IN DEATH. A play by Amy Culbreth.

WISDOM OF THE AGES. Frazar's new burlesque for lodge entertainments secret societies, G. A. R., etc. Mrs. M. D. Frazar, proprietor.

PRINCESS ARABELLA. Burlesque tragic opera in three acts. Composed by Herman Gerold.

A LIFE'S MISHAP. A drama by Matilde Victoria Hunter.

THE REFUGEE'S DAUGHTER. A play by Martha Morton.

GIPSY QUEEN. Operetta in two acts. Libretto by Arthur W. French. Music by Charles F. Hanson. (Revised and abridged edition of Tyrolean Queen). Oliver Ditson Company, proprietors.

Nov. 4.

SWORDS-POINTS. A drama. By Genevieve Cox Bancroft.

AT SWORDS-POINTS. A drama. By Genevieve Cox Bancroft.

Nov. 5.

THE VOLUNTEER. A comedy-drama in five acts. Written by George T. Ulmer.

A SCANDAL IN HIGH LIFE. A comedy in three acts. By Edgar Selden.

BLARNEY. A romantic Irish comedy-drama in three acts. By Edgar Selden.

THE KREUTZER SONATA. A society domestic drama of Russian life at the present time. With twelve characters. In four acts and four scenes. A dramatization of Tolstoi's book. By Fitzgerald Murphy.

HER SACRIFICE. A four-act emotional drama. By W. D. Coxey.

Nov. 6.

A SOCIETY ACTRESS. Comedy. By Edith Houston.

YON YONSON. A Swedish dialect comedy-drama in four acts. By Gus. J. Heege and W. D. Coxey.

THE KEYSTONE. By Miss Ettie Coggswell.

LYDIA. A comedy in three acts. By M. Esteye.

CERES. A mythological play for parlor and school. In three acts. By M. Nataline Crumpton.

Nov. 7.

CHUMS. A farce in one act. By F. A. Harris.

THE GRANGER, OR CAUGHT IN HIS OWN TRAP. A comedy in three acts. By David Hill. Walter H. Baker & Co., proprietors.

ILLMA, OR WHICH WAS WIFE. Melodrama in four acts and five scenes. By Minnie L. Armstrong.

FREDERIC LEMAITRE. A comedy in one act. By Clyde Fitch.

Nov. 8.

VOR SONNENAUFGANG. Carl Josef Rosenfeld, proprietor.

FROST QUEEN AND SANTA CLAUS. A Christmas cantata. Words by Fannie J. Crosby. Music by W. Howard Doane. The Biglow and Main Co., proprietors.

A HIGH ROLLER.

"A High Roller, which is to be put on the road next season under the management of E. G. Gilmore and myself," said Alexander Comstock to a MIRROR representative the other day, "is the first spectacular farce-comedy that has ever been produced. We are now having painted three of the largest scenes ever thought of for this class of entertainment, the designs for which, as well as for every costume in the piece, have been made in Europe. There will be considerable trick scenery, lots of music, plenty of good comedy and funny pantomime.

"We shall have a ballet of twenty-four, and Barney Fagin, who is celebrated for his clever effects with minstrels, will show some novel ideas in marches and dances. The play itself has been written by Clay M. Greene, from ideas given by Mr. Fagin and myself. It has all the elements of farce-comedy added to the spectacular ideas. One of the scenes will represent the salon of the Union League Club in this city. Altogether the organization complete will number fifty-two people. Among others we are now negotiating for the four Paradise Sisters, the Paris grotesque dancers, and for the Lupino troupe of pantomimists. The piece will be produced next August in this city."

OBITUARY.

Margaret A. Cooper, the mother of William H. Cooper, of N. S. Wood's company, died at Philadelphia on Nov. 23.

Thomas Dixon, of Charles McCarthy's One of the Bravest company, died of heart disease on last Wednesday, at Nashua, N. H.

Clark Peck, the builder of the Grand Opera House, at New Haven, Conn., and its manager for many years, died in that city on Sunday last.

James Ellis, the treasurer of Koster and Bial's, died on Monday at his home in Williamsburgh.

REFLECTIONS.

JOHN D. MISHER and M. H. Burgunder, of Wilkesbarre, Pa., have secured the lease of the Academy of Music at Scranton, Pa.

HANK JOHNSON, the well-known advance agent, is ill in this city, with rheumatism.

IN *Harper's Magazine* for December there is another instalment of Edwin A. Abbey's masterly illustrations of the Shakespearean plays. As You Like It is the work in the present instance.

THE season of the Marquam Grand Opera House, Portland, Oregon, has been very successful. The receipts for the past six weeks are reported as averaging $1,000 a night, with Clara Morris, Crystal Slipper, Dixey, and other popular attractions.

THE managers of the Lilliputians have secured the New Park Theatre for a season of three weeks, commencing on December 22. This will be the fourth metropolitan engagement of the company. No more delightful holiday entertainment could be offered than that of this clever band of merry-makers. In the meantime the company will appear at the Lee Avenue Academy, Brooklyn, the Lyceum Baltimore, and Albaugh's Grand Opera House, Washington.

JACK SANFORD has been engaged to go in advance of Rhea.

A NEW ambulance on the model of those used by the New York hospitals will shortly be built for the road tour of The Inspector.

FRANK PALMA, musical conductor of A Brass Monkey company, has copyrighted a new musical comedy by Matt C. Woodward, entitled A Paper of Pins. He will produce it next season. He has engaged Gilbert Sarony, Little Chip, and Lillian and Daisy Ramsden for leading parts.

LOUISE ARNOT, who is meeting with considerable success in Pennsylvania and New Jersey, will probably appear in this city next February.

SINCE The Irish Corporal company has come into New York State the business has been exceptionally large. It is expected that the audiences will be even larger when the company begins to fill the New England bookings. Tony Farrell has made a hit as the Irish hero.

THE New California Hotel in San Francisco, adjoining the California Theatre, was opened to the public on Monday last. It is said to be the handsomest hotel in America.

ESTHER LYON, of W. H. Crane's company, who was seen to great advantage in the recent production of On Probation, will play the leading female role in Ireland; or, The Voice of the People, four matinees of which are shortly to be given at the Fifth Avenue Theatre for the Irish Famine Fund.

WILLIAM FAVERSHAM, of Daniel Frohman's stock company will appear in the production of The Open Gate at the Actor's Fund matinee on Thursday, owing to the illness of Fritz Williams.

THE Clemenceau Case company, with Estelle Clayton as Iza, opened its season at Toronto on Monday night. J. M. Hill is said to be the manager of the organization.

MARION ELMORE is to create the boy's role in Yon Yonson and Lena Merville will be the soubrette. A recent engagement is that of Helene Lowell.

FRED. H. FREAR, a young comedian of recognized ability, has joined the McCaull Opera company, and is reported to have made quite a success in Clover.

HARRIET FORD has been engaged to appear in the matinee performances of Ireland at the Fifth Avenue Theatre.

VIOLET MASCOTTE will open her season on Dec. 20.

LOUISE CROLIUS, who for the past two weeks has been playing Madeline West in Shenandoah in place of a disabled member of company No. 2, has returned to New York.

A COMPANY styling itself the Lyceum Theatre Company, Delmore and Wilson, proprietors, is about to start out with a version of The Clemenceau Case. William Otis is said to be the manager. Daniel Frohman requests THE MIRROR to state that this company has nothing whatever to do with the New York Lyceum Theatre or with any of his traveling companies.

A PIECE of news that will excite joy among enterprising dime museum managers comes from Dubuque, Iowa. A child has just been born on a farm near there having no eyes. Not only the eyes are missing but there are no sockets for them, the forehead continuing down to the nose. The child is reported to enjoy all its other faculties and to be in good health.

RICE AND HARRIS have secured The Leopolds, a troupe of acrobats, pantomimists and musical artists, and will bring them to this country next season, opening at the Hollis Street Theatre, Boston, on Sept. 14, in a new musical farce-comedy specially written for them by John J. McNally. They will be supported by an American company and the organization which will consist of forty people, will be one of the largest ever sent out in a farce-comedy.

FIVE companies closed their career on Saturday night. They were The Editor, Woman Against Woman, In A Whirl, The Rajah and The Shatchen.

THE IVY LEAF company's tour this season is the best it has ever known. So far the profits are over $7,000 on the season.

MANAGER W. W. THEOBOLD claims that the largest certainty ever paid to an opera company, is the one that will be given to Pauline Hall on Saturday night, when she opens the Broadway Theatre at Norwich, Conn. The amount is $1,600.

MATTERS OF FACT.

Howard Wall, of the Model Comedy company, has arranged with the owners of A Vagabond's Wife, Queena, etc., etc., for the production of their plays.

Carrie Wyatt, as Marcia Dane in Raglan's Way, is meeting with much success.

The Grand Palace Hotel at Chicago, Ill., makes a specialty of catering to the profession. The hotel is furnished with all modern improvements and an excellent hall suitable for balls and rehearsals is attached. The hotel is conducted both on the American and European plan.

Christmas Day and New Year's are open at Dayton, Ohio; also at Lafayette and Vincennes, Ind. The managers of the above houses state that either of the above dates at Dayton are good for $2,000. Managers looking for further particulars should address George A. Dickson, Indianapolis, Ind.

Verner Clarges is at liberty.

Prof. L. E. Dare, teacher of artistic stage and society dancing, can be found at Fifty-eighth street and Broadway.

Adelaide Cherie is open for an engagement for leading business. She can be addressed care of this office.

R. N. Bickman, late of Toole's Theatre, London, has arrived in this country. He is at liberty for juvenile or light comedy parts.

Herbert Leonard, late of The Shatchen company, is at liberty.

Alice Harrison is reported to have made a pronounced success in The Fakir company.

LETTERS TO THE EDITOR.

MR. ARTHUR IS SOLE AUTHOR.

NEW YORK, NOV. 25, 1895.

To the Editor of the Dramatic Mirror:

SIR.—In justice to Mr. Joseph Arthur, will you permit me to make a statement. A number of rumors have been circulated in and out of the profession that I helped Mr. Joseph Arthur to construct and write the play of Blue Jeans. These rumors are without a shadow of foundation in fact. There is not a line of mine in Blue Jeans. Mr. Arthur, to my personal knowledge, conceived, constructed and wrote Blue Jeans without anybody's assistance. In fact, nobody could have written that play who had not been brought up in Indiana. The local color, the personages and scenes are directly out of that soil and are reproductions of incidents in his early career.

It is only fair to a clever man like Mr. Arthur to acknowledge this. It is only just to go a step further and say, from my long acquaintance with him, that I believe he is quite incapable of assuming honors or merits that are not his.

This was sufficiently shown in The Still Alarm, of which he is the creator. The merits of that play are such that, in my opinion, they do not depend upon an actor; on the contrary, the actor is swept into success by the situations.

All this I testified to under oath in the case of Arthur vs. Lacy, and this ought to be a sufficient answer to all who insist upon mixing my name with his in the successful play of Blue Jeans.

Respectfully, A. C. WHEELER.

M. BISSON NOT A STRANGER.

NEW YORK, NOV. 26, 1895.

To the Editor of the Dramatic Mirror:

SIR.—In reference to Mr. Charles Frohman's purchase of the American rights of Feu Toupinel may I add a few words as supplement to the paragraph in which THE MIRROR kindly speaks of "the successful author" of the original French play.

Monsieur Alexandre Bisson has already won favor in our country owing to the adaptations of his Surprises du Divorce (Lottery of Love) and Le Depute de Bombignac (The Candidate and the Nominee).

In Paris last season Monsieur Bisson's popularity as a playwright was attested by the fact that at three of the leading theatres his clever comedies Feu Toupinel, Un Lycee de Jeunes Filles and Nos Jolies Fraudeuses were being simultaneously played.

As Monsieur Bisson's American representative, I have the honor to call your attention to these items.

Yours very respectfully,
ELIZABETH MARBURY.

REFUSED AT THE TREMONT.

TREMONT THEATRE,
BOSTON, NOV. 28, 1895.

To the Editor of the Dramatic Mirror:

SIR.—As regards your editorial, "Comparative Morality," it might be noted that it was the Park, not the Tremont, which the Boston aldermen closed.

This theatre's managers refused The Clemenceau Case long before it was presented in Boston, when it was offered to them months ago and on the grounds of its lack of morality or rather presence of immorality, and have refused it again when offered recently by a New York firm of managers.

Messrs. Abbey and Schoeffel, as the latter has often said while managing the Tremont, neither wish to manage their neighbors' theatres nor to criticise their neighbors' management.

Yours very truly, NATH. CHILDS.

IN OTHER CITIES.

CINCINNATI.

Nat Goodwin at the Grand presented his new play, The Nominee, very successfully week of Nov. 24-29. The piece is strongly suggestive both in plot and action of a comedy called The Candidate presented at the Grand the past season by the Charles Wyndham co. A Viper on the Hearth, a most attractive little piece, preceded the performance of The Nominee each evening. Mr. Goodwin's role of Jack Medford served admirably to display the comedian's abilities. Rose Coghlan in Peg Woffington and London Assurance 1-6.

The De Wolf Hopper Opera co. closed a deservedly successful engagement at Heuck's 29, presenting Castles in the Air during the entire week. Della Fox in the role of Blanche divided the leading honors with the star, and Thomas Q. Seabrooke and his wife (Elvia Crox). Alfred Klein and Anna O'Keefe portrayed the more important parts in a manner entirely satisfactory. The piece was very handsomely staged. The Bostonians 1-6 in a repertoire, with Robin Hood as the opening programme.

German opera with the Amberg co. as its exponent proved a decided attraction at the Pike during week ending 29. Emma Seebold, the prima donna of the troupe, is a vocalist considerably above the average. The chorus was unusually strong, and Manager Ballenberg staged the several operas very effectively. Dan Sully in The Millionaire 1-15.

The Fakir in the hands of Alice Harrison and other kindred spirits tested the seating capacity of Havlin's fully during the week ending 29. The cast included T. J. Cronin (Scanlan's old time partner), Helen Reimer, Alf. C. Wheelan and Annie Sutherland. Joseph Murphy in Shaun Rhue week of Dec. 6.

The Wilbur Opera co. closed its seventh week's stay at Harris' 22 and it is more than possible if prolonged through an entire season instead of ten weeks the attendance would continue equally large. The Princess of Trebizonde, Billee Taylor, Olivette and the Two Vagabonds make up the co.'s repertoire for the week.

George Heuck was kept busily employed at the People's week ending 29. Williams and Orr's Meteor comb. proving a potent attraction. The features of the week were the specialties of Lawlor and Thornton and the American Maes. The Sensational Boom Burlesque co. 1-6.

Adam Weber died at Asheville, N. C., on November 21, of consumption. Deceased was thirty-six years old and had directed the orchestra for Heuck's since the opening of the house but was obliged to give up active service a year or so ago since which time he has alternated between Colorado and North Carolina. He was prominent in musical circles and very popular with the habitues of Heuck's. His remains were interred at Saint Bernard Cemetery.

The Robinson Circus closed a very successful season at Brunswick, Ga., 24, and Gil, with his seal overcoat, will be with us again during the winter.

The Wilbur Opera co. gave its hundredth consecutive performance at Harris' matinee 30.

Havlin's Pair of Jacks comb. opened its season at Delaware, O., 27 under Jacob Rosenthal's management.

Dudie Tracy, of The Fakir co., is a sister-in-law of W. E. Jones, treasurer and business manager of Havlin's Cincinnati Theatre.

James Owen O'Conor appeared at the German Theatre 27-29, presenting Hamlet with fair results financially.

The Thanksgiving attendance at the local theatres was satisfactory in every case.

Thomas Q. Seabrooke of the DeWolf Hopper Opera co. will star next season in a new comedy by Bill Nye, and signed articles of agreement to that effect here 25.

Harry Bell has assumed the management of James Owen O'Conor.

SAN FRANCISCO.

Nov. 1.

Clara Morris, just closing her engagement at the Baldwin, has played to excellent business. Odette, with Camille by request, Wednesday and Friday nights. On Nov. 14 the Baldwin Theatre closes for important changes. The actual dimensions of the Baldwin stage proper is the equal of that of any first-class theatre in the United States, but it lacks the modern improvements, all of which are now to be put in. To do this, it is said that the fly galleries, grooves and girders will be entirely torn out and reconstructed, that six rooms in the Baldwin Hotel will be cut away, adding so much space to the stage room. When the remodeling is completed, any spectacular play can be given, and 1,000 people accommodated on the stage. The work will be finished in two weeks. The Emma Abbott Grand English Opera co. will appear 8. Manager Heyman will now be able to put on such plays as The Soudan, County Fair, etc., to fine advantage.

Alice Vincent, who made her first appearance in Dorothy before a Tivoli audience on Monday night was well received and so was the opera. The following is the cast: Dorothy, Alice Vincent; Lydia, Alice Gaillard; Phyllis, Lottie Walton; Lady Betty, Mollie Stockmeyer; Priscilla, Lou Royce; Wilder, Arthur Messmer; Sherwood, Francis Gaillard; Lurcher, James T. Kelly; Tom Grass, Richard Valerga; Squire Bantam, Fred Urban; Tuppitt, George Harris.

Herrmann's Transatlantiques in this their last week at the Bush have kept things lively. Cleveland's Colossal Colored Carnival Minstrels open there on Monday evening.

The Stowaway is having the usual good luck of the California. Frank Daniels comes Monday with Little Puck.

The Alcazar co. are pleasing their audiences as well with [illegible] as they did in The Magistrate.

The Hess Grand Opera co. at the Orpheum has proved a delightful surprise and if Manager Hess continues to give opera in the present style the company is destined to remain long with us. Ouille, the little tenor, who became such a favorite here during the Patti concerts is with the n, and is a great attraction. The chorus is well trained and the principals good. The prices range from 25 cents. to $1.50 and no smoking or drinking allowed.

The renovated Bijou opens 14 with R. L. Knapp as manager and the play, Three Pairs of Shoes.

Flora Moore, of Herrmann's Transatlantiques, presided at the ladies' social given by the Elks at the Grand Opera House on Sunday.

The Krellings have plans for remodeling the Tivoli after the style of the New York Casino. The Tivoli's orchestra makes it a very attractive place now.

Liberati gave three concerts and a matinee at the Bijou ending to-night.

It looks as though roller skating will be one of the Winter fads here.

Adele Aus Der Ohe, the famous pianiste, made her first appearance in San Francisco at Irving Hall on Monday evening to a good attendance.

Clara Morris goes to Southern California under engagement to Manager Heyman.

We are promised Sarah Bernhardt in Cleopatra at the Grand Opera House in February.

The Elks' carnival on Thanksgiving Eve is going to be a splendid affair, so 'tis said, and each lady attending will be presented with a souvenir march.

ST. LOUIS.

The Crystal Slipper paid St. Louis its second visit this season, this time playing at the Olympic Theatre, week commencing 21. It is a most gorgeous production and did a big business. It was much improved since it was seen here last, and new features have been introduced. Prince and Pauper 4-6.

W. J. Scanlan in Myles Aroon also did a big business at the Grand Opera House week of 21-26. Mr. Scanlan fills the title-role well, and his new songs, and old ones as well, were given as only he can give them. The co. supporting him was the best he has ever had. Mattie Ferguson, his leading support, was excellent. Sol Smith Russell 1-6.

Fairies Well, with Carroll Johnson in the leading character, proved to be a strong favorite with the patrons of Pope's Theatre week commencing 21. The business during the week was good. An Irish Arab 1-6.

One of the Finest renewed its former popularity at Havlin's Theatre week of 21-26. It was a clever play of its kind, and some of the scenery—notably the one representing the North River pier—was well put on. The co. was very acceptable.

The Howard Burlesque co. drew big audiences during the week of 21-26 at the Standard Theatre. The Blue and the Gray follows.

Around the World in Eighty Days drew well at the Music Hall of the Exposition. The dramatic part of the performance was rather dull, but the spectacular portion and the ballets, especially "The Mikado," was very picturesque and effective. The audiences were particularly well pleased with that portion. Amberg Opera follows for two weeks, beginning 30.

Matinees were given at all the theatres and Exposition Thanksgiving day and were well attended.

John Moloney, for many years treasurer at the People's Theatre (now Havlin's) died 24. He was well known by the profession.

Eunice Dixon, well known to the audiences who attended Uhrig's Cave during the Summer months, and now with the Crystal Slipper co., is quite ill here. Her place was filled by Miss Seymour.

Manager David Henderson was here during the Crystal Slipper engagement.

Stanley lectures at the Exposition Music Hall, Dec. 20, and Kiralfy's Water Queen plays a week's engagement 22-27.

DETROIT.

The Bostonians did the banner business of the season at the Detroit Opera House week of Nov. 17-22, the house being crowded to its utmost capacity at each of the eight performances. Their new opera, Robin Hood, met with a perfect ovation, and was a complete success, and although Il Trovatore was down for Thursday evening and The Bohemian Girl for Saturday matinee, in accordance with the popular demand Robin Hood was put on at each performance, with the exception of Tuesday evening, when Suzette was given. To speak of the co. in the singular is the only way justice can be done the entire co., so even is their work, and it would be almost impossible to select any particular one for praise. Each member of the co., from the principals down to every member of the chorus, did their work equally well, and although the principals alternated at each performance, there was no perceptible difference in the size of the audiences. Jessie Bartlett Davis, Marie Stone, Juliette Corden, Miss Finlayson, Barnabee, Macdonald, Karl, Frothingham, Hoff, and in fact every one in the cast received equal favors at the hands of the audiences. Joseph Murphy opened his annual engagement 24 in Shaun Rhue, and as usual was greeted with a large house. The Crystal Slipper 1-6.

If any one had not seen Corinne for a few years, they would hardly recognize the finely developed young lady who appeared at the Lyceum the entire week of 17-22 in the burlesque, Carmen. She was charming as a child, but one has nothing to regret that she has grown older, as her voice has grown correspondingly richer, and she has improved in every way. The co. supporting her is a good one and gave complete satisfaction. The business done was excellent, especially taking into consideration the counter attraction of The Bostonians. After Dark was presented to us by William A. Brady's co., headed by Edmund Collier, week of 24-29. Mr. Collier's work as Old Tom was excellent. The scenic effects are fine, especially the river scene. Vadis Sisters' Novelty co. 1-6.

James H. Wallick in The Cattle King and The Mountain King did the usual large business at Whitney's Opera House week of 17-22. Both pieces, somewhat on the "blood and thunder" order, full of exciting situations and climaxes, thoroughly pleased the patrons of this house. P. F. Baker opened a week's engagement 24 to a good-sized house, The Emigrant being the piece presented. Both the play and the star are too well known to need further comment, and as Mr. Baker is an old-time favorite in this city he received a warm welcome, and will be sure to do a good business the entire week. The Emigrant will be repeated 25, 26, and Bismarck, his new play, will be presented the remainder of the week.

Managers Shaw of the Lyceum and Garwood of Whitney's seem to have had some difficulty regarding their bill boards, and last week it almost, if not quite, resulted in a fistic encounter. It is to be hoped that the different managers of the theatres will allow peace to reign this season, as it will be a delightful diversity from past seasons, when they have all been at sword's points with each other, and in a wrangle all the time.

PHILADELPHIA.

At the Academy of Music Frederick Warde and Mrs. D. P. Bowers, supported by a competent co., revived in this city for the first time in many years King Henry VIII., Nov. 23. Large and cultured audiences attended during the week. The same co. week of 30.

The Grand Duchess was given at the Chestnut Street Theatre 24 by the Casino co. Business fair. Same co. 1-6.

At the Broad, E. H. Sothern appeared week of 24-29 in The Maister of Woodbarrow to a good house. Same co. 1-6.

At the Arch, Aunt Jack, preceded by a one-act comedietta entitled A Man of the World, was presented 24 by A. M. Palmer's co., and drew a crowded house during the week. Jefferson-Florence co. 1-6.

The Booth-Barrett co. opened the second week of their engagement at the Chestnut Street Opera House 24 with Hamlet, Mr. Booth impersonating the title role, Mr. Barrett that of the Ghost and Miss Gale, Ophelia. The house was crowded, as it always is when these artists appear. The performance by the co. at large was excellent, and the play was handsomely staged. Business very large for the week. J. K. Emmett 1-6.

At the Walnut Robert Mantell appeared for the first time in this city in an elaborate revival of The Marble Heart 24 to a full house, and the large audience was repaid by witnessing a finished performance. As Raphael Duchatlet, the sculptor in the play proper, as well as in the role of Phidias in the prologue, Mr. Mantell acted with great skill and intelligence. The entire co. is a very capable one. Business good. Miss McGinty 1-6.

Richard Golden in Old Jed Prouty was the attraction at the Park Theatre 24, and proved sufficient to pack the house. Mr. Golden has steadily improved in his part until it is one of the finest bits of character acting on the stage. Every part is in the hands of a competent artist, and the play was finely mounted. Business very large. The Step-Daughter 1-6.

At the Grand Opera House the second week of the engagement of The Sea King began 24 to a large house. Business good during the week. Ship Ahoy 1-6.

Forepaugh gives his patrons this week one of the best bills they have had this season. Adeline Stanhope, a handsome and capable actress, opened at his theatre 24 in Nelson Wheatcroft's drama, Gwynne's Oath, to standing room only. The supporting co. was efficient and the stage settings handsome. Business large during the week. The Waifs of New York 1-6.

Cleveland's Consolidated Minstrels were greeted by a large audience at the National 24. The co. is an excellent one and the costumes striking and original. Business good during the week. Kajanka 1-6.

At the People's Theatre Marks and Shaffner's International Specialty co. did a good business week of 24-29. The Bottom of the Sea 1-6.

The Irwin Brothers Vaudeville co. played to the capacity of the house at the Lyceum week of 24-29. Peck's Bad Boy 1-6.

At the Continental Frank Evans and co. presented McKee Rankin's romantic drama The Runaway Wife 24. The cast is a good one and the piece draws well. Marguerite Fish 1-6.

Peck's Bad Boy was the attraction at the Kensington 24. Willie M. Dermott, a clever youth, playing the title part. Business fair. A Legal Wrong 1-6.

A Bunch of Keys was at the South Street Theatre week of 24-29 to fair business. Go-Won-Go-Mohawk 1-6.

At the Central an innovation was introduced 24 by adding popular melodrama to a vaudeville entertainment. Klaw and Erlanger's Great Metropolis was excellently staged and performed. The life-saving scene was effusively applauded. Business large during the week.

BALTIMORE.

Kajanka week of Nov. 24-29 at Ford's Opera House did a good business with a tremendous matinee and night, Thanksgiving Day. Shenandoah week of 1-6.

Lotta played to large houses at Albaugh's Lyceum Theatre week of 24-29, opening in her new play Ina, adapted from the French by A. K. Fulton, of this city. The play is suitable to the star and the co. supporting her is a good one, including Walter Allen, Will Rising, Lionel Bland, Harry Brown and Mabella Baker.

Maggie Mitchell drew large houses at Harris' Academy of Music week of 24-29, opening in Lorle, followed by Fanchon, Little Barefoot, Ray, and Jane Eyre. Charles Abbott and the support were all good, and the audiences were delighted. Money Mad week of 1-6.

The Fat Men's Club to large business week of 24-29. Two Old Cronies week of 1-6.

Uncle Tom's Cabin did a fair business at the Front Street Theatre.

Reilly and Wood's Vaudeville co. did a splendid business week of 24-29. Sheridan and Flynn's co. week of 1-6.

Kate Emmett in The Waifs of New York did a good business at Forepaugh's Temple Theatre week of 24-29. Hearts of New York 1-6.

PITTSBURG.

Annie Pixley presented 22 Second Floor, Deacon's Daughter, Kate and Miss to large business at the Bijou Theatre week of Nov. 24-29. Sea King 1-6.

At the Grand Opera House, Stuart Robson did a big business in Is Marriage a Failure and The Henrietta. The former piece received its first production in this city and scored a success. Cora Tanner 1-6.

Sheridan and Flynn drew crowded houses at the Academy of Music week of 24-29.

The Nelsons had very large houses at Harris' Family Theatre week of 24-29. The Paymaster 1-6.

The advance sale for the opening of the Duquesne Theatre 1, by the Emma Juch Opera co. was opened Nov. 25. The choice of seats was offered at auction. The sale was larger than was expected and the indications for a big week's business are good.

Mrs. P. Harris was here 29.

Hereafter the Harris Theatre will be known as the Harris, Britton and Dean Theatre.

The Ada Warde Burlesque co. rehearsed here week of 17, and will play the surrounding towns.

The Clipper Theatre, after having been closed for about two months, is to be opened by John L. Graham, proprietor, and John W. Flocker, manager, under the name of the Standard Theatre, at cheap prices. The opening attraction will be J. D. Clifton's Ranch King.

Ovide Musin and his concert co. gave a concert here 26.

Gilmore's Band gave a concert Thanksgiving afternoon and evening to large audiences.

The Duquesne Theatre will still have to hustle to be ready for the opening.

Georgia Dickson is claimed by an evening paper to have been the one to speak the first lines upon the stage of the Grand Opera House at the opening. Miss Dickson, once a member of our old stock co., is now with Stuart Robson's co.

Jay Rial, an old Pittsburger, is here ahead of the Cora Tanner co.

Annie Pixley, the newsboys' friend, was welcomed by a large crowd of the boys during the week.

George H. Murray is here in advance of the Silver King.

Manager Wilt, in answer to the question if he had anything new, said he had nothing to report but good business.

BROOKLYN.

Good Old Times drew fair patronage to the Park Theatre Thanksgiving week.

Barry and Fay presented M'Kenna's Flirtation at the Grand Opera House week of 24-29 to crowded houses at each performance.

Inshavogue had an excellent interpretation at Holmes' Star Theatre week of 22. Charles McCarthy, supported by a strong co., presented One of the Bravest 24-29 to large business.

Hanlon's Superba was given its first Eastern presentation at the Academy of Music week of 24-29 and drew large houses.

Marie Hubert-Frohman in The Witch at the Criterion won deserved praise from the critics for her careful acting, and large and appreciative audiences attended throughout the week.

An excellent variety bill was offered at Hyde and Behman's Theatre week of 24-29.

Business continues good at the Fulton Theatre.

BROOKLYN, E. D.

Marie Wainwright in Twelfth Night crowded the Amphion nightly week of 24-29.

The Bottom of the Sea, a fine scenic spectacular, did good business at the Lee Avenue Academy week of 24-29.

Edgar Selden in Will o' the Wisp played to very large houses at Proctor's Theatre week of 24-29.

Harry Kernell's Specialty co. did a very large business at the Grand Theatre week of 24-29.

LOUISVILLE.

The Old Homestead is crowding Macauley's to the doors. Richard Mansfield opens in Prince Karl at the Thanksgiving matinee.

The Fast Mail at the Masonic, with its wealth of scenery and sensational effects and a good co., is drawing fine patronage. Rose Coghlan finishes the week in Peg Woffington and London Assurance.

Good business continues at Harris', the attraction being The Blue and the Gray.

Following Kiralfy's Around the World in Eighty Days, which drew very large business at the Auditorium, comes the Duff Opera co.

The Rinehart Sisters at the New Buck are offering an excellent variety entertainment.

Manager R. E. Stevens, the new man at Harris', is handling the place most successfully, and he is making friends.

CLEVELAND.

Robin Hood was presented at the Opera House Nov. 24 to a large audience.

The Charity Ball made its first appearance in this city at the Lyceum 24. It is one of the finest and best presented comedies of the season. The cast is first-class and the audience went away well pleased. Large business all the week. Cleveland's Minstrels 1.

Corinne played to standing room nightly at Jacobs' week of 24-29. Corinne is more graceful than ever, and her singing and dancing are delightful. She was presented with a flower piece five feet high with her name in prominent floral letters.

The Star opened with Gus Hill's Novelty co., a first-class vaudeville show, 24 and drew S. R. O. houses all the week. Riley and Wood 1-6.

Edmond C. Davis, who formerly took the Irish character with Mlle. Rhea, is taking a course at Cahn's Business College in this city.

WASHINGTON, D. C.

At Albaugh's Maggie Mitchell in repertoire week of 1-6.

Herrmann, at the National, drew his usual good houses. Robert Mantell week of 1-6.

Held by the Enemy draws well at Harris'. Charles T. Ellis week of 1-6.

Harry Kernell's comb. at Kernan's week of 1-6.

H. M. Stanley at Lincoln Hall at high prices.

KANSAS CITY.

Gillette's new version of The Private Secretary was the bill at the Coates week of 24-29, and did a fair business.

Pearl of Pekin drew good houses week of 24-29 at the Warder Grand. Mr. Stevens taking the role made popular by Louis Harrison.

U. S. Mail at the Gillis week of 24-29 did a fair business.

Charles A. Gardner in Fatherland, did a large business at the Ninth Street week of 24-29.

Burbank's version of Haggard's novel She, with E. A. Barbour in the leading role, drew good houses at the Midland.

Manager Hudson is spending a few days at Excelsior Springs on account of his health.

Alfred Hemmings, who has been in advance of the Town Lots co., is spending a short time in the city, having severed his connection with that organization.

JERSEY CITY.

A Silent Partner, with Thomas E. Murray in the leading role, was presented at the Academy of Music week of Nov. 24-29, with an extra matinee on Thanksgiving Day. This comedy fulfils its purpose to amuse, and is presented with a capable co. in an entertaining manner. The performance is interspersed with several pleasing songs and clever dances. In the character of Sidney Backus, Thomas E. Murray is enabled to display his abilities as a comedian to advantage. Business fair. Handy Andy the 30th week 1-6.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—Noble Street Theatre: Held by the Enemy Nov. 20 to the largest house of the season. A very creditable performance and greatly enjoyed. Lizzie Evans in Fogg's Ferry 24 to good business. Her support is very good, and the play is well presented.

FLORENCE. Academy of Music: Ross Family delighted a large audience with their clever musical specialties Nov. 17, 18.

MOBILE.—Mobile Theatre: Out of Sight Nov. 18; large house. McCabe and Young's Colored Minstrels 19, 20 was fairly patronized by the American citizen. Bluebeard, Jr., tested the capacity of the house 21.

SELMA.—Academy of Music: Patti Rosa Nov. 20 to a very large and fashionable audience. McCabe and Young's Minstrels 22 to a packed house.

BIRMINGHAM.—O'Brien's Opera House: Held by the Enemy co. Nov. 20 to a large audience. Patti Rosa 21, 22 presented The Imp and Margery Daw to packed houses. George Wilson's Minstrels 24; return date to an excellent house.——Item: W. H. Strickland is here, ahead of The Still Alarm. He sends his regards to The Mirror.—Birmingham is getting to be a favorite point with advance men. There are seven here now.

HUNTSVILLE.—City Opera House: Vernona Jarbeau in Starlight Nov. 19 gave the most satisfactory performance of the season to an enthusiastic audience. The Jarbeau co. is booked for return date.

DECATUR.—Echol's Opera House: Out of Sight co. gave quite a unique entertainment Nov. 24 to good business.

ARKANSAS.

LITTLE ROCK.—Capital Theatre: Lillian Lewis two nights and matinee to a large business. Audiences very enthusiastic. Effie Ellsler in Miss Manning to a packed house Nov. 21. Miss Ellsler is one of our special favorites and never fails to draw out all of our theatregoers. Shadows of a Great City 23 to fair business.

FORT SMITH.—Grand Opera House: William Redmund in Herminie Nov. 21 pleased an audience not so large as he merited. Lights and Shadows 24 to a small house.

HOT SPRINGS.—Opera House: Lights and Shadows Nov. 19, 20; good house first night, but poor second. Lillian Lewis in Credit Lorraine 21 to a crowded house. Effie Ellsler 22; matinee, The Governess; evening, Miss Manning. Large audiences at both performances.

COLORADO.

DENVER.—New Broadway: I don't think that much, if any, money was made on the U. S. Mail week, which closed Nov. 22. It was largely owing to the deluge of light pieces the people of late have been treated to. Then, again, the co. wasn't altogether efficient. The newness of some of the members to their parts had a somewhat demoralizing effect upon what otherwise would have been rather a funny performance. I doubt that Mr. Ricketts, a new acquisition, will ever bring prominence to the role of the postmaster. The three seceding members of the co. were brought to Denver by the management, I hear. Rice's World's Fair opened to an immense house 24.——Tabor: Miss McGinty, with Miss Templeton didn't draw well week ending 27. The co. was pretty good, but the piece bad. The best thing in it was Fay's sprightly dance. The Hanlon-Voltet Martinetti co. was delayed by a wreck, and didn't get here in time to open 24. It opens to-night, 28.

LEADVILLE.—Tabor Opera House: Carleton Opera co. Nov. 23 gave a very enjoyable performance of Nanon to a full house. The Brigands to a small audience 25, owing to that opera being seen here so often.

ASPEN.—Wheeler Opera House: Nanon was presented Nov. 18 by the Carleton Opera co. to a large-sized and well-pleased audience. Clara Lane was seen to advantage as Nanon, and J. K. Murray took Mr. Carleton's part and gave general satisfaction. Mr. Carleton was ill and did not come here.——Gossip: The Tivoli Theatre, formerly known as the Rink Opera House, has been newly refitted, and will reopen Dec. 1 with the Peerless Dramatic co. at popular prices. Prof. W. Weston will manage this house; he is well known in the profession as a musical director.

CONNECTICUT.

WATERBURY.—Jacques Opera House: Oliver Doud Byron in The Plunger Nov. 21, to big business. Richard Golden as Old Jed Prouty, supported by a good co., attracted a large-sized audience 20.——Casino Theatre: This is the second week of comic opera, but the theatre is packed at each performance. The opera this week is The Chimes of Normandy, with Richard Oakley as Gaspard.

MERIDEN.—Meriman Opera House: Edward Harrigan presented Squatter Sovereignty to big business Nov. 20. Aunt Jack 22; excellent business. Dr. McArthur lectured on "Two Russian Capitals" to a large audience 23.

WILLIMANTIC.—Loomer Opera House: The Midnight Alarm Nov. 24 to a medium house.

WINSTED.—Opera House: Lotus Glee Club Nov. 21; large and delighted audience. Maud Banks in Joan of Arc 26; good business. Both star and co. excellent. Miss Banks is a great favorite here, and she was called before the curtain at the close of each act.

HARTFORD.—Proctor's Opera House: Charles Erin Verner presented Shamus O'Brien to good-sized audiences Nov. 24, 25. Ellie Akerstrom was greeted by large houses matinee and evening 26. The play was A Little Busybody, and affords Miss Akerstrom abundant scope to display her versatility.——Item: The costume of Germain Thorne, of C. E. Verner's co., was attached here by George E. Hayden, the Boston costumer. It is said that Mr. Thorne hired the costume last September, but has neglected to pay since the first week.

TORRINGTON.—Opera House: Prof. Bristol's trained horses 4-6 with Saturday matinee.

NEW LONDON.—Lyceum Theatre: Oliver Byron in The Plunger Nov. 23 to fair business.

NEW HAVEN.—Proctor's Opera House: Little Goliath opened Nov. 22 to fair business. Saints and Sinners, the Madison Square Theatre success, had a good house 24. The play, with an excellent co., including C. W. Coulduck and Lilla Vane, leading, gave great satisfaction.——Hyperion Theatre: Strauss Orchestra to a full house 24. The audience was composed of the best people in this city who showed their appreciation of music by unstinted applause after each number.——Grand Opera House: Oliver Byron in The Plunger to S. R. O. 21, 22 and big matinee. Bowling and Hasson opened 24 to a good house.

DELAWARE.

WILMINGTON.—Grand Opera House: Shenandoah drew large houses Nov. 21, 22. The Octoroon Case, with Sybil Johnstone as Zoe, had two large audiences 24, 25. Walter Sanford's My Jack came 27, 28 to big business, the Thanksgiving Day houses being crowded.——Academy of Music: Kajanka to crowded houses 21, 22. Clem C. Magee's Irish Luck proved very popular 24, 25, drawing good sized houses. Frank Frayne in St. Siwum 27, 28 to good business, the Thanksgiving Day performances being specially well attended.——Items: Harry Magee, of the Irish Luck co., was seriously injured in the face and eyes by the explosion of a property cannon during the performance 24, and in consequence was unable to play his part during the rest of the engagement. The local managers here are very much pleased and encouraged at the continued good business which has been the rule during the present season. Both houses have been doing a paying business so far.

GEORGIA.

MACON.—Academy of Music: Lingo Brothers Nov. 20, matinee and evening, presented The Bulleys and Pegs. Fairly to large and well-pleased audiences.

ILLINOIS.

DANVILLE.—Opera House: Fabio Romani Nov. 19, small house. The [illegible] is a good one and deserving of better business than they had

here. The Fairies' Well, with Carroll Johnson, leading man, gave an excellent performance to a light house 21. Frank Mayo as Davy Crockett 22; light business. Good co. Soap Bubble 24; very small house and the poorest show that has been here this season.

MOLINE.—WAGNER OPERA HOUSE: Globe Theatre co. week of Nov. 17-22 to fair business.

DIXON.—OPERA HOUSE: The Marie Greenwood Opera co., under the auspices of the Red Men, gave a splendid performance of Boccaccio Nov. 20. Business large.

SPRINGFIELD.—CHATTERTON OPERA HOUSE: A large audience was delighted with Jim the Penman Nov. 20. The S. R. O. sign was hung out long before the first curtain at the first presentation in Springfield of The Charity Ball 21. Fairies' Well to a top-heavy and well-pleased house 22.——ITEMS: T. S. Coleman, late with Julia Marlowe, replaces J. W. Cope, of the Fairies' Well co.—James L. Cohart, who is playing the character of Baron Hartfelt in Jim the Penman, has resigned and will be replaced by Mr. Harrietta, of the original cast.

GALESBURG.—NEW AUDITORIUM: This magnificent new temple of amusement was opened in a blaze of glory on Nov. 22 with Sol Smith Russell in A Poor Relation as the attraction. Mr. Russell drew one of the finest audiences ever assembled in this city, and the play and co. made a great hit. The star came before the curtain and praised the theatre for its beauty and its perfect acoustics. Donnelly and Girard 24 in Natural Gas to a large audience. Jim the Penman 26 to fine business. James T. Powers in A Straight Tip 27. Henry E. Dixey 1; William Redmund 3. The Hustler 4.——OPERA HOUSE: Stewart co. week of 24-29; good business. Soap Bubble 1.

BLOOMINGTON.—DURLEY THEATRE: Charity Ball to S. R. O. Nov. 20.——OPERA HOUSE: Jim the Penman to fair business 22. Baker Opera co. opened a week's engagement to good business 24. Rentfrow's Pathfinders 1-6.——ITEM: W. C. Coup's novelty of a museum on wheels did a good business 25.

FREEPORT.—GERMANIA HALL: The Kindergarden co. played a return engagement Nov. 22 to a fair-sized audience.

QUINCY.—OPERA HOUSE: Rice's Corsair played to large houses Nov. 21, 22.

ROCKFORD.—OPERA HOUSE: McCaull's Opera co. in Clover Nov. 19; fair house, due to the conflicting reports regarding the non-appearance of Lily Post with the co. A crowded house greeted Elsie Leslie in The Prince and the Pauper 22. The Holden Comedy co. 24, week; fair business.——ITEMS: Charles E. Rice, of McCarthy's Mishaps, invested $4,500 in North End real estate.—Manager Jones is happy over the good business and has in his mind some needed improvements to the house for next year.

ELGIN.—DE BOIS OPERA HOUSE: McCarthy's Mishaps to a large audience Nov. 19. Patrice presented A Midnight Call Nov. 25 to a very small house. The co. and play are weak.

IOWA.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: The Private Secretary co. Nov. 22 to a good house. First-class performance and co.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Private Secretary played to a fair house Nov. 19; the performance was quite satisfactory. Adele Payn in Hamlet 21. Miss Payn was very good, but the majority of her support is below the average. Merritt and Stanley's Minstrels played to a good house 22. The performance was cut short by an alarm of fire a short distance away. Alexander Salvini, in Don Cæsar de Bazan 24; small house but fine performance.

DES MOINES.—GRAND OPERA HOUSE: Dixey Nov. 27. Elliott's Voyagers 28, 29.——FOSTER'S OPERA HOUSE: Salvini 18, 19; Private Secretary 20—both to fair business. Mr Barnes of New York 21; good business. Janauschek 24; fair business.——CAPITAL CITY OPERA HOUSE: Blind Boone Concert co. 17-20.——ITEM: Manager J. S. Connolly claims that The Charity Ball was booked at the Grand and served an attachment on the co. Nov. 17. Mr Foster gave a bond of $300 and the curtain was raised at the usual time. This co. was booked at the Grand with W. W. Moore. When the house changed hands the co. claimed that the contract was canceled and booked at Foster's Opera House. This was the cause of the trouble.

IOWA CITY.—OPERA HOUSE: Marie Greenwood Comic Opera co. to a small house Nov. 24.

DUBUQUE.—GRAND OPERA HOUSE: The Private Secretary Nov. 18 to a large and appreciative audience. Madame Janauschek as Queen Elizabeth in Essex 20 gave one of the best performances of the season. The Marie Greenwood Opera co. presented The Hermit 21 and La Fille de Madame Angot 22 to fair business. Professor Bartholomew's Equine Paradox opened a week's engagement 24 to fair business, giving good satisfaction.——DUBUQUE OPERA HOUSE: Adele Payn presented Hamlet 18 to a fair house. She is an actress of ability, which she proved during her engagement here. Elliott's Voyagers opened a three nights' engagement 24 to small business, giving a splendid performance throughout.

BOONE.—PHIPPS' OPERA HOUSE: Choate Dramatic co. Nov. 24 opened a week's engagement to a big house. They put on a slightly modified Caprice under the name of An Unequal Match.——ITEM: Under the new management of Mr. Goodwin there has been a marked improvement in the conduct of the gallery, and as a result he is doing a good business with the better people of the town.

BURLINGTON.—GRAND OPERA HOUSE: Sol Smith Russell in A Poor Relation played to a very large house Nov. 20. Adele Payn in Macbeth and Hamlet 24, 25 to moderate business. Miss Payn was well supported and the plays presented in a creditable manner.

DAVENPORT.—BURTIS OPERA HOUSE: Sol Smith Russell in A Poor Relation Nov. 19 to a crowded house. Mr. Barnes of New York 22 to excellent business. Miss Rigl as Marina deserves special mention for her good work in that part.

INDIANA.

ANDERSON.—DOXEY MUSIC HALL: Rinehart Sisters co. in Nipped in the Bud to a fair house Nov. 20. Johnstone, the mind reader, gave a very pleasing entertainment 23 to big business.

LOGANSPORT.—OPERA HOUSE: Nellie McHenry in Chain Lightning played to good business Nov. 23. Sol Smith Russell in A Poor Relation 24.

INDIANAPOLIS.—GRAND OPERA HOUSE: Richard Mansfield in Beau Brummel, Lesbia and Dr. Jekyll and Mr. Hyde Nov. 24-26 to large and fashionable audiences.——ENGLISH'S OPERA HOUSE: Natural Gas co. had a successful engagement week of 24-29.——NEW PARK THEATRE: James Reilly in The Broom-Maker of Carlsbad is packing this popular theatre nightly.——ITEMS: George June spent last Tuesday with his many friends here, running up from Cincinnati where he was in the interest of Spencer's Little Tycoon co.—Prof. Miller, leader of the Opera House, has added new talent to his orchestra, and the splendid grade of music now offered, under his able direction, is greatly appreciated by the patrons of the theatre.

RICHMOND.—PHILLIPS' OPERA HOUSE: A Tin Soldier did fair business Nov. 24. Sol Smith Russell 26 to good business.——GRAND OPERA HOUSE: Musin Concert co. 17; Nat Goodwin 19.

LAFAYETTE.—GRAND OPERA HOUSE: Nellie M. Henry Nov. 20 in Chain Lightning to fair business. Natural Gas 24 to a very large and enthusiastic audience. Rice's Corsair 27 to good business.

EVANSVILLE.—THE GRAND: The Old Homestead Nov. 19, 20 good houses. The Wife 21; large audience.——THE PEOPLE'S: Al. G. Field's Minstrels gave a good performance 23, 24 to full houses.

VINCENNES.—OPERA HOUSE: Fairies' Well Nov. 19 to light business. Bunch of Keys 20; crowded house.

MARION.—SWEETZER'S OPERA HOUSE: Holden Comedy co. closed their engagement Nov. 22. Queens, A Night Off, Banker's Daughter, Jim the Penman and Little Lord Fauntleroy were the plays presented. Attendance light. Rinehart Sisters gave an indifferent performance to a good house 19.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: Rice's Corsair co. drew a large and satisfied house Nov. 20. The Fairies' Well attracted a fair audience 21. Soap Bubble 22; unsatisfactory performance to a good house. A Trip to Chinatown filled the house 23.

NEW ALBANY.—OPERA HOUSE: Little Nugget pleased a large audience Nov. 19. Mr. J. Cawthorn, Burt Hulbert and Drusie Gilmore won a number of encores.

KANSAS.

WICHITA.—CRAWFORD OPERA HOUSE: C. A. Gardner in Fatherland drew the best house of the season Nov. 18. Pearl of Pekin 21 to good business.——ITEMS: R. A. Neff, of this city, joined The World's Fair co. last week. "Bob's" many friends wish him success.—Miss Lillie West, of The Pearl of Pekin co., was entertained by Mr. and Mrs. George L. Pratt while in the city.—Harry Bancroft, for several seasons doorkeeper at the Crawford, but now of Colorado, was shaking hands with friends here last week.

WINFIELD.—GRAND OPERA HOUSE: Arizona Joe Nov. 18 to light business. C. A. Gardner in Fatherland 20 to the largest house of the season.

ATCHISON.—PRICE'S OPERA HOUSE: Running Wild gave a very poor performance to a small house Nov. 21. Town Lots to a fair audience 24.

TOPEKA.—GRAND OPERA HOUSE: The Boston Comedy and Nov. Ivy co. Nov. 20-22 for the benefit of Lincoln Post, No. 1, G. A. R.; some of the specialties were excellent. The balance of the entertainment was not satisfactory. Rice's Double Uncle Tom's Cabin co. announced for Thanksgiving.——CRAWFORD'S OPERA HOUSE: Pearl of Pekin 21, 22. The co. is somewhat changed from last year, but many of the old cast remain, and they give an excellent performance. The costumes are especially noteworthy. Town Lots announced for 25 and Carleton Opera co. for Thanksgiving.

FORT SCOTT.—OPERA HOUSE: Maude Granger in Disinherited drew a fair house Nov. 19. Charles A. Gardner presented Fatherland to a good house 22; audience well pleased. Beacon Lights, a weak play of life in the West, by a mediocre co. to a small house 24.

HUTCHINSON.—OPERA HOUSE: Arizona Joe to a small audience Nov. 21.

KENTUCKY.

LEXINGTON.—NEW OPERA HOUSE: Little Nugget drew good houses Nov. 21 and matinee 22.

MIDDLESBOROUGH.—The Baldwin Comedy co. played to crowded houses during the week ending Nov. 19.

OWENSBORO.—TEMPLE THEATRE: The Wife co. Nov. 20 to a fair house. Al. G. Field's Minstrels 22 to a good audience. Denman Thompson's Old Homestead to a crowded house 22.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE: Fitzpatrick's Swiss Bell-Ringers Nov. 21-24 to moderate business.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: Contrary to expectations, the adhesive title of W. E. Akers' attraction was a misnomer, and Reuben Glue did a rattling good business Nov. 21, 22. Mr. Akers himself was very good. Miss Delano sang herself into the good graces of the audiences and the rest of the co. were good. Lothrop's own stock co., headed by J. Gordon Edwards and Kate Glassford, and supported by some very clever people, opened in Monte Cristo 24 for three performances, and finished the week with Streets of New York to a magnificent business. The Thanksgiving audiences tested the house. The excellent work of all the co. prevents special mention of individual efforts. The stage settings deserve a word of praise both for Scenic Artist Follis and Stage Carpenter Wallace.——CHACES' BIJOU: A good bill was offered 24 and business has been large all the week. There were several clever specialties, and the afterpiece made a decided hit.——ITEMS: Manager G. E. Lothrop was in town 24 for a two days' stay.—Harrison and Sullivan co. and Our German Ward are booked.—Lotus Glee Club materialize in the Stockbridge popular 27.——Miss Annie McVeigh, of Lothrop's Stock co. renewed her last season's acquaintances, and added to the favorable impression she made during her former visit.—Fred. T. Smiley has bought into the management of Reuben Glue.—Francis Kingdon, of Lothrop's co., is a brother of Mrs. Edith Kingdon Gould.—The Stanley lecture seats are selling at a premium.—Strauss and his Vienna orchestra come 29 and are assured of packed houses. I passed a pleasant hour with Mr. W. E. Akers and Miss Delano after the performance 24, and was most agreeably entertained.—Manager F. C. Chace of the Bijou offered a gold medal for the best drilled man in local militia, and is reaping a harvest from the "ad."

BANGOR.—OPERA HOUSE: Frederic Bryton in Jim to light houses Nov. 21, 22. Flov Crowell opened for a week's engagement in The Luck of Roaring Camp to fair business 24.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: Bobby Gaylor in An Irish Arab delighted a crowded house Nov. 24.

HAGERSTOWN.—ACADEMY OF MUSIC: Fitzpatrick's Rip Van Winkle co. gave a fair performance to a good sized house Nov. 22. Evangeline to a small but well-pleased audience 26.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE: Maurice Barrymore had a very good house Nov. 21. Lilian McCord Woolston made a charming Mrs. Billingsley and Joseph Holland's Jean Clantice was most praiseworthy. John A. Stevens in Wife for Wife and Unknown 24-26; fair audience.——MUSIC HALL: Lynwood was put on in good shape week of 24-29. The Reeds, Mackie and Walker, Baggeson and Charles Kenna also appeared, and the usual crowded houses have been the rule.——ITEM: Maurice Barrymore made his debut in America in this city fifteen years ago, playing with Mrs. Thomas Barry in the comedietta A Happy Pair.

MILFORD.—MUSIC HALL: Zozo Nov. 24; fair business. The piece is remarkably clean, and was highly enjoyed by several church members who were among the audience.——ITEMS: Leon L. Steele, one of the stage hands at Music Hall, died 25 of typhoid pneumonia.—The Zozo orchestra remembered THE MIRROR'S request and played "The Star Spangled Banner" as the audience left the hall after the play.

AMESBURY.—OPERA HOUSE: Lydia Thompson in The Dazzler Nov. 22 pleased a fair house. Blanche Arkwright's impersonation of the hilarious dude was one of the decided hits of the performance. Her "Frivolity" song was repeatedly encored. Louis Aldrich in The Editor 23 pleased a small house. Eagle's Nest to a good house 27.——ITEMS: Amesbury is conceded by the profession to be the best one-night stand in this section. We have a population of 12,000 and a drawing population of 25,000, and have the only opera house within a radius of twelve miles of this town.—Manager Arthur entertained the members of the press and the attaches of the Opera House with a collation evening of 7.

WESTFIELD.—OPERA HOUSE: A Royal Pass Nov. 20 with George C. Staley as the star attracted only a fair audience. The Royal Pass as rewritten has been greatly strengthened.

LYNN.—LYNN THEATRE: Bottom of the Sea Nov. 20-22 to large and delighted audiences. Frederic Bryton in his new comedy, Jim, and Forgiven 24, 25 to fair business.——MUSIC HALL: Uncle Hiram opens a three nights' engagement 27.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Charles McCarthy in One of the Bravest 20 to good business. Grimes' Cellar Door also had a good house and made a hit 21.

NEW BEDFORD.—OPERA HOUSE: Dark Secret Nov. 24-27; good houses. Grimaldi Malcolm's Humpty Dumpty 27; large house.——LIBERTY THEATRE: Gaylor and Graff's co.; fair houses.

WALTHAM.—PARK THEATRE: J. B. Mackie and a capable co. of comedians kept a good-sized audience in good humor with Grimes' Cellar Door Nov. 20. Uncle Hiram played to fair business 22 and scored a hit. For reasons unaccountable, Louis Aldrich has always failed to draw in this city, the house 24 being one of the smallest of the season. The Editor, however, is one of the best plays and the co. one of the finest that has yet visited us. Zozo 27 to fair business.

WORCESTER.—THEATRE: Oliver Byron in The Plunger and The Limited Mail drew good houses during the week, especially Thanksgiving Day.——FRONT STREET OPERA HOUSE: Henry T. Chanfrau in Kit drew crowded houses during the week. J. Z. Little's World 24-26.——ITEMS: Tony Hart was, last week, adjudged insane. It is understood that this action was taken so as to enable his friends to look after his property valued at about $22,000.—The new theatre is being pushed rapidly and will be completed by the last of February.

HAVERHILL.—ACADEMY OF MUSIC: One of the Bravest to an overflowing house Nov. 22. Lydia Thompson and a fair co. in The Dazzler 25 to a good house. It is a fair burlesque and will probably prove a success. Louis Aldrich in The Editor 25 to a fair house.

FALL RIVER.—ACADEMY OF MUSIC: Charles McCarthy Nov. 24 in One of the Bravest to large business. A co. of fair ability presented Woman Against Woman 25 to light receipts. Dark Secret co. opened a three-night engagement Thanksgiving Day to a packed house.——ITEMS: Charles McCarthy and Manager J. A. Reed will put on the road next season a musical comedy by a New York journalist entitled The Devil's Editor.—Charles Banks joined the One of the Bravest co. here and appeared in the part he played last season.—Charles A. Page, advance for Zozo, ate his Thanksgiving turkey here.—Steve Leach, treasurer of the Dark Secret co., expects to go into a new business Feb. 1. One world, two people in it. You know the rest.

CHELSEA.—ACADEMY OF MUSIC: The comedy sunbeam Mora, supported by Fred. Williams and an excellent co. Nov. 17 and week to the largest business ever done at popular prices. Charles McCarthy in One of the Bravest gave a very fine performance to a packed house 27.——ITEM: C. W. Otis, business manager of Mora, is the owner of the finest and largest English mastiff ever seen in this section of the country. It is known as Major, weighs 175 pounds, and is eleven and one-half months old.

ADAMS.—OPERA HOUSE: Thomas E. Shea Nov. 20-22 to good houses the first two nights and S. R. O. the third night. Well pleased audiences.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Henry T. Chanfrau as Kit pleased a large audience Nov. 22. A. M. Palmer's co. presented Aunt Jack to good business 23. Edward Harrigan's comedy, Squatter Sovereignty, delighted a large audience 22. Paul Kauvar drew a fair-sized audience 25.

ROCKTON.—CITY THEATRE: The Dark Secret was presented to large audiences Nov. 20-22. John Hynes as the dude-gursman was very clever and E. B. Filton and Grace Thorne deserve praise for good work. Mora, a great favorite in this city, opened a week's engagement with Pretty Poll to a large and well-pleased audience 24. Mora has a good co. Manager Fred. Williams and Treasurer Oscar Dibble are very courteous gentlemen.

HOLYOKE.—HOLYOKE OPERA HOUSE: W. A. Brady's The Bottom of the Sea co. to good business Nov 19. A. M. Palmer's Aunt Jack co. to good business 20. Mr. Palmer has always been given credit for sending out good road cos., and the one that presented Aunt Jack was no exception. E. J. Buckley presented Paul Kauvar to light business 24. Mr Buckley is a clever actor, but he was handicapped by having very weak support.

MICHIGAN.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: A Fair Rebel Nov. 20 to a large and well-pleased audience.

ANN ARBOR.—OPERA HOUSE: Louis James in Julius Cæsar to a large and well-pleased audience Nov. 20. Joseph Murphy in Kerry Gow 22 to good business.

BAY CITY.—GRAND OPERA HOUSE: Joseph Murphy in Kerry Gow to one of his old-time houses Nov 21. W. A. Brady's After Dark filled every seat in the lower part of the house and nearly every seat above 22. Kelly and Murphy's set-to with the gloves and Sherman and Morrisey's Ethiopian turn evoked loud and long applause.

JACKSON.—HIBBARD OPERA HOUSE: The California Opera co. gave Said Pasha Nov. 20 to fair business. A Fair Rebel, return engagement, to a fair house 21. Louis James, with excellent support, presented Othello to a fair-sized and well-pleased audience 22.

GRAND RAPIDS.—POWER'S: The Prince and the Pauper did an immense business Nov. 25. Little Elsie Leslie became a general favorite, while Arthur Elliott's work was very meritorious. J. H. Wallick presented The Bandit King Thanksgiving matinee and night to packed houses.——REDMOND'S: J. H. Wallick, with The Bandit King, introducing some cleverly trained horses, did a very satisfactory business week of 24-29.——LYCEUM: U. T. Cabin has been doing fairly well. The matinee and evening performances on Thanksgiving were largely attended.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE: The J. C. Duff Comic Opera co. Nov. 20-22 gave Patience, Iolanthe and The Pirates of Penzance and drew good houses. The McCaull Comic Opera co. 24-27 presented Clover and The Seven Snablans to well-filled houses. Boston Ideal Opera co. 27-29.——GRAND OPERA HOUSE: Ole Olson 23-29. The numerous novel situations throughout the play were heartily enjoyed by the audience. The piece took well and drew full houses. R. L. Scott as Ole Olson, Belle Barrow, Marie Heath and Sadie Connolly sustained the principal characters very acceptably. The Two Johns week of 1-6.——HARRIS' THEATRE: A Barrel of Money was presented 23-29 by a very fair co., opening to a full house. The play was nicely staged and some of the scenes were quite realistic. Morton Percy, Miss Carrington, Richard Brown and Lloyd Neal do good work in their respective roles. Manager E. D. Stair of the co. reports good business.——OLYMPIC THEATRE: London Gaiety Girls Nov. 23-29 to good business.

STILLWATER.—GRAND OPERA HOUSE: McCaull Opera co. 4.

MINNEAPOLIS.—GRAND OPERA HOUSE: A Midnight Bell 20-22 to very good business. The Boston Ideal Opera co. presented Fanvette to a fair-sized audience 24.——BIJOU OPERA HOUSE: The Two Johns Comedy co. played to a packed house 24. Play and co. made a decided hit.——PENCE OPERA HOUSE: Arnold's Spectacular co. gave a good performance to fair business 24.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE: Effie Ellsler in her new play, Miss Manning, Nov. 19, to a good house. George S. Taylor was excellent in a poor part and divided the honors with Miss Ellsler.——ITEM: The Larking co. sing "The Star Spangled Banner," with the ladies costumed in skirts representing the flags of different nations. This made a great hit here. Dolly Foster was America.

JACKSON.—ROBINSON'S OPERA HOUSE: George Wilson's Minstrels to a full house Nov. 21. Ross Musical Comedy co. to light business 22.

ABERDEEN.—TEMPLE OPERA HOUSE: Out of Sight 22 to an immense audience and excellent satisfaction. Unknown 24 to a fair house.

MISSOURI.

NEVADA.—MOORE'S OPERA HOUSE: Ollie Redpath as Little Nell the Fireman's Ward gave very good satisfaction and played to a good audience Nov. 19. John Dillon in States Attorney to good business 17.

MACON.—JOHSON OPERA HOUSE: Adelaide Moore and her excellent co. in Romeo and Juliet Nov. 20 and Lady of Lyons 21 to good business. Miss Moore, with Joseph Wheelock, Clay Clement and A. Gordon-Royle constitute a "four" hard to beat. Should Miss Moore return a most welcome reception would be given her.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Rice's World's Fair Nov. 19 failed either to draw well or to please those present. Mr. Barnes of New York to a fair audience 20. BIJOU OPERA HOUSE: Town Lots 21, 22 brought out good audiences and seemed to please.

NEBRASKA.

LINCOLN.—FUNKE'S OPERA HOUSE: Rice's World's Fair played to extremely light business Nov. 21, 22, and at the close of the engagement an attachment was issued on the property of the co. by L. M. Crawford, of Kansas City, who had advanced them a sufficient amount of money to continue their travels to this point. The matter was adjusted and at a later date the co. left for Denver. It is said that Mr. Rice himself witnessed the performance of his co. for the first time in this city, and that he will make some much needed changes in the attraction at once. With some modifications the attraction could be made a good one. Little Lord Fauntleroy, with Gertie Homan in the title role, did good business 24 and gave satisfaction. Lights and Shadows 28.

OMAHA.—BOYD'S OPERA HOUSE: Henry E. Dixey in The Seven Ages and Adonis played to the most profitable business of the season Nov. 20-23, the house being filled nightly at advanced prices. Your correspondent is hardly in accord with the Omaha masses in their admiration of the star and the co. The Twelve Temptations opened a three nights' engagement 24 to large business. The piece is essentially spectacular, and in that line is thoroughly successful; the acting, of course, is a secondary consideration.——GRAND OPERA HOUSE: T. Henry French's Little Lord Fauntleroy co., with Gertie Homan and Georgie Cooper alternating in the title role, had a very successful engagement 21-23, with the usual Saturday matinee.

NEBRASKA CITY.—OPERA HOUSE: That Swede co. Nov. 18 to good business.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Roland Reed's engagement Nov. 23-26 in A Woman Hater was an artistic and financial success and highly satisfied good audiences. Powers' co. in Ivy Leaf 27-30 also did an excellent business and gave general satisfaction. Edward Harrigan's excellent go opened for a week's playing Squatter Sovereignty and Leather Patch.——CROKHEIM'S THEATRE: Gillett's World of Wheels was the attraction week ending 30 with the exception of 25, when the house was rented to some "sports" for a reprehensible exhibition of "slugging." A pugnacious negro from Boston and a similarly inclined white man from Denver were the planets for the occasion and the "nigger" won. Gillett's co. did a fair business. Week of 1-7 Lester and Allen's Vaudeville comb.——ITEMS: Mlle. Irene Santella, who is making a success as premiere danseuse in the spectacle of Nero, now running in New York, is the wife of William S. Moore, local representative of H. R. Jacobs in this city. By the way, Mr. Moore informs me that Power's Ivy Leaf co. has attracted the largest half week's business at Jacobs' so far this season.—Business Manager Hammond of Whallen and Martell's comb. reports great business for his co. The Friendship Bicycle Club of this county visited the W. and M. show at Paterson, Nov. 25 and presented Harry Martell with a handsome floral bicycle.—Manager Cronheim has commenced his improvements on his new property. It will include a hotel and concert garden.

ELIZABETH.—TEMPLE OPERA HOUSE: Hands Across the Sea to a large and enthusiastic audience Nov. 25. Muggs' Landing in a return engagement to big houses at both matinee and evening 27. Fanny Delano made a sprightly Muggs, and Billy Gray did justice to the character of Soger Judson. The rest of the co. was capable.

TRENTON.—TAYLOR OPERA HOUSE: The Great Metropolis was presented here for the first time Nov. 20-22 by a well-balanced co. that gave the best of satisfaction to large audiences. Lester and Allen's fine co. gave a first-class specialty performance 25, 26 to good business.

PLAINFIELD.—MUSIC HALL: Hands Across the Sea Nov. 24 to a good house.

PATERSON.—H. R. JACOBS' OPERA HOUSE: Dowling and Hasson in Nobody's Claim and The Red Spider drew fairly well Nov. 20-22. Powers' Ivy Leaf followed 24-26 to very fair business. Co. gave good satisfaction. Bessie Grey is with the co. Roland Reed opened a three nights' engagement 27 to crowded houses afternoon and evening. William C. Andrews, a resident of this city and a member of Mr. Reed's co., was given a warm reception by his many friends.——PEOPLE'S THEATRE: Martell and Whallen's Specialty co. week of 24 received a warm welcome. The Martells are the lessees of this theatre. Thanksgiving Day the S. R. O. sign was displayed afternoon and evening. Co. fine and audiences well pleased.——ITEM: Harry Martell, of the Martell family of acrobats and bicyclists, was presented with a handsome floral bicycle evening of 25, a present from the Friendship Club of Union Hill, who attended in a body.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL: One of the Bravest attracted a good house Nov. 25.

NEW YORK.

HARLEM.—COLUMBUS THEATRE: Margaret Mather in a repertoire of five pieces did a good business week ending Nov. 29.——HAMMERSTEIN'S OPERA HOUSE: The Lilliputians continued their successful engagement, closing 29.

WATERLOO.—ACADEMY OF MUSIC: Crazy Lot Nov. 25; fair house. Audience well pleased.

OGDENSBURG.—OPERA HOUSE: The Dear Irish Boy Nov. 24; good business.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: Lewis Morrison's magnificent portrayal of Faust drew largely Nov. 20-22. The scenery and effects were among the finest ever seen here. The County Fair was well put on by a good co. to big business 23-29.——WIETING OPERA HOUSE: J. K. Emmet 20-22 to good business. Pauline Hall Opera co sang Amorita and Erminie to large houses at advanced prices 24, 25. Annie Ward Tiffany in her new play, The Step-Daughter, was well attended 26, 27.——STANDARD THEATRE: Rose Hill's Folly co. to good business 24-29.——City Club 1-6.——ITEM: Wieting closed 1 and paid for rental ($2.00 by J. B. Pond, manager of Stanley, the explorer, who will lecture at Alhambra on that date.

UTICA.—OPERA HOUSE: George Thatcher's Minstrels were greeted by over 1,700 people 21. Evans and Hoey in A Parlor Match 22, under the auspices of Shenandoah Lodge I. O. O. F. to a crowded house, and gave a splendid performance. A grand testimonial concert to Miss Katie Foster took place 24 and was largely attended; the receipts were about $1,800. Monroe and Rice in My Aunt Bridget 25; large audience.

JOHNSTOWN.—GRAND OPERA HOUSE: Gormans' Minstrels gave an excellent entertainment to a fair audience Nov. 24.

ROME.—NEW OPERA HOUSE: Gormans' Minstrels delighted a large audience Nov. 21.——Monroe and Rice in My Aunt Bridget to good business 22.——SINE'S OPERA HOUSE: May Henderson, supported by an excellent co., did a good business week of 24.

OLEAN.—OPERA HOUSE: Robert Downing presented The Gladiator Nov. 21 to a large and well-pleased audience.

NEWBURG.—ACADEMY OF MUSIC: Old Jed Prouty Nov. 24 to a packed house; everyone well pleased. Little Lord Fauntleroy to good houses matinee and night 27.——ITEM: Mr. John P. Andrews, the builder and principal owner of the Academy of Music, died suddenly 25 at Cairo, New York. It will cause no change in the management of the Academy, as Manager Taylor's lease runs to May 1, 1892.

TROY.—GRISWOLD OPERA HOUSE: Evans and Hoey in A Parlor Match turned people away Nov. 22. J. K. Emmet in Uncle Joe to good business 24-27.——RAND'S OPERA HOUSE: Maude Banks, supported by a poor co., presented Joan of Arc to fair houses 20-22. Annie Ward Tiffany in The Step-Daughter drew fairly 24, 25.——GAIETY THEATRE: Lewis and Gillett's Specialty co. played to good business week of 20.

SARATOGA SPRINGS.—TOWN HALL: Howell and Gebert's Kindergarden co. was greeted by a splendid audience Nov. 21.——PUTNAM MUSIC HALL: Lost in London 27 to good business. The co. has been greatly strengthened by the addition of Delma Swanton, Hattie Havnes and Josie Page.

MIDDLETOWN.—COREY'S CASINO: A large and delighted audience greeted James B. Mackie in Grimes' Cellar Door Nov. 26.

OSWEGO.—ACADEMY OF MUSIC: Little Nugget co. drew a good house Nov. 21. Society good. Co. fair. Lewis Morrison 24, 25 in Faust to big business. Star, support and scenery gave highest satisfaction.

ELMIRA.—OPERA HOUSE: Robert Downing and a capable co. presented Damon and Pythias Nov. 22 to only fair business, giving a finished and much enjoyed performance. Recalls were numerous. The Knights of Pythias presented the star with an elegant bouquet. George Thatcher's Minstrels 24 to fair business, giving general satisfaction. It was a good performance from start to finish. The Mc-Lennan Royal Edinburgh Concert co. to a small audience, giving an excellent entertainment. Classical performances are poorly received in this city. Daniel Sully in The Millionaire 27, matinee and evening, to good business. The performance

was well received and shows great improvement since last here. Receipts $750, matinee and evening. —MADISON AVENUE THEATRE: Edna Courtright booked for week failed to reach here. Crazy Lot booked for 22 did not materialize. —ITEMS: Hi Tom Ward left the city to join Cleveland's Consolidated Minstrels. —Mr. R. R. Wilson, associate editor *Sunday Telegram*, is doing capable work in the dramatic columns of that journal.

ROCHESTER.—LYCEUM THEATRE: Thatcher's Minstrels to good-sized houses Nov. 25, 26. The Pauline Hall Opera co. in Amorita and Erminie 27-29 to large and greatly pleased audiences. Margaret Mather and Aunt Jack 1-6. —ACADEMY: Ezra Mountford week of 24-29 in Eugenie Le Tour to fairly good business. —NEW GRAND OPERA HOUSE: The City Club entertained fine audiences during the week of 24-29.

PENN YAN.—SHEPPARD OPERA HOUSE: E. P. Sullivan Nov. 19-22 to fair business. Daniel Sully in The Millionaire 26 gave a fine performance to a packed house.

LOCKPORT.—HODGE OPERA HOUSE: Monroe and Rice and their Aunt Bridget filled the house Nov. 22. Daniel Sully in The Millionaire 25.

WATERTOWN.—CITY OPERA HOUSE: McCarthy and Reynolds in the Dear Irish Boy Nov. 25 to good business.

PORT JERVIS.—LEA'S OPERA HOUSE: Thomas E. Murray in The Silent Partner Nov. 22 to a light house. Support good.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Thomas E. Murray presented The Silent Partner Nov 24 to good business. Performance satisfactory. Gorman's Minstrels 27 to excellent business. Performance fine. —ITEMS: Herbert Hall Winslow, author of The Silent Partner, Barrel of Money and other plays, was in town 25. Mr. Winslow is engaged in writing plays for Nat Goodwin and John E. Rice, of Monroe and Rice. —During the performance of the Gormans' Minstrels 27 the gas suddenly went out. The large audience behaved admirably until the trouble was discovered and remedied. The meter was found to be defective.

TICONDEROGA.—WEED'S OPERA HOUSE: Shepard Family to a fair house Nov. 21.

BATTEAWAN.—DIBBLE OPERA HOUSE: J. Z. Little's World to a well pleased audience Nov. 25. Fine scenery. Kate Claxton in Two Orphans 28.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: Kindergarden appeared to a large audience Nov. 24. The Two Thieves 25. —UNION OPERA HOUSE: Grimes' Cellar Door delighted a large audience 24. —ITEM: James R. Smith, an old Schenectady boy, was in this city on Saturday, visiting friends. Mr. Smith is a well known comedian and is at present playing the Sheriff in The County Fair co. on tour.

SALAMANCA.—GIBSON OPERA HOUSE: Go-Won-Go Mohawk was greeted by a fair and appreciative audience Nov. 22. Gilmore's Band gave a sacred concert to a crowded house 24.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE: J. S. Baldwin Theatre co. have just finished a week's big business. T. H. French's Little Lord Fauntleroy co. 27 and matinee. Out of Sight next.

WILMINGTON.—OPERA HOUSE: Little Lord Fauntleroy Nov. 22 to a good house. The acting of little Ada Fleming deserves special mention.

OHIO.

DAYTON.—THE GRAND: James Owen O'Conor Nov. 20, 21 in Hamlet to the smallest business ever played to in this city. Hanlons' Fantasma drew large audiences 24, 25 and gave the same splendid production as during previous engagements. —THE PARK: Gray and Stephens co. in The Old Oaken Bucket and Vesper Bells during week of 24 to crowded houses. The performance is slightly in advance of the usual popular price attractions. —MEMORIAL HALL, SOLDIERS HOME: Henshaw and Ten Broeck 22 in The Nabobs, played to S. R. O. Good satisfaction. —CUES: Your correspondent acknowledges with pleasure courtesies extended by John Gilland of Memorial Hall. Every seat on the lower floor was sold during the morning of the opening of the advance sale for Sol Smith Russell, who appears at the Grand 27.

HAMILTON.—OPERA HOUSE: Henshaw and Ten Broeck Nov. 21; good house.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE: A Fair Rebel to a crowded house Nov. 19. James Reilly in The Broom Maker of Carlsbad to good business 20. Roberts-Satler's Faust and Marguerite to a fair-sized audience 24.

NEW PHILADELPHIA.—CITY OPERA HOUSE: St Plunkard Nov. 21; good business.

PORTSMOUTH.—GRAND OPERA HOUSE: The Gilbert Opera co. concluded a very successful season of four nights and matinee Nov. 22. —ELKS: Robert Kane, George Pike, Mr. Bandell and Mr. Stedman of the Gilbert Opera co. were duly initiated in the Portsmouth Lodge of Elks No. 154.

ST. MARYS.—OPERA HOUSE: James Reilly in The Broom Maker of Carlsbad to a full house Nov. 22. Performance satisfactory. Should he ever return, he will be greeted with a big house.

SANDUSKY.—RIEMELLER'S OPERA HOUSE: McGibney Family Concert co. Nov. 22 to a good house. Dore Davidson in Guilty Without Crime 25 to fair business.

MANSFIELD.—MEMORIAL OPERA HOUSE: Twelve hundred people heard Willard Spenser's Little Tycoon Opera co. Nov. 21 and were all well pleased. Two Old Cronies 25 had a very fair house.

TOLEDO.—WHEELER OPERA HOUSE: Faust Up to Date was booked for Thanksgiving but cancelled, leaving us without an attraction. PEOPLES': Nellie McHenry week of 24 to packed houses. People turned away Thanksgiving.

MIDDLETOWN.—BIJOU OPERA HOUSE: A Tin Soldier Nov. 21 to a large audience. The Schubert Quartette 26; good business.

YOUNGSTOWN.—OPERA HOUSE: A Social Session had a good-sized audience Nov. 22. The Bonnet and Moulton Opera co. began a week's engagement 24 at popular prices opening in Beggar Student to a full house. Ethel Vincent sang the leading part in a high-soaring soprano voice of pure quality, but failed to arouse her apathetic audience. William Woolf, comedian, Arthur Woolsy and Henry Nelson were strong in their parts.

AKRON.—ACADEMY OF MUSIC: The Baldwin-Melville co. played a five nights' engagement commencing Nov. 19 to large houses at cheap prices. A large and fashionable audience turned out 22 to hear Willard Spenser's comic opera The Little Tycoon. The co. was first-class in all respects and the mounting of the opera was as good as could be expected on this stage. Some were disappointed in not seeing Mr. Spenser in the role of General Knickerbocker as had been announced. He did not appear for some reason. Will Mandeville, however, filled the role in a very creditable manner, it being his first attempt.

URBANA.—BENNETT'S OPERA HOUSE: The Standard Theatre co. closed a good week's business, in repertoire, Nov. 22. Henshaw and Ten Broeck's Nabobs 24 set a packed house crazy with their fun. James Sullivan in Black Thorne 25; small house. Performance one of the best of the season. —ITEM: Twenty-four photos of professionals were received by your correspondent last week, making his collection number 162.

STEUBENVILLE.—CITY OPERA HOUSE: Reeves' Faust Nov. 21 to a good house. Marie Dressler made a decided hit. Barlow Brothers' Minstrels 22 to a full house. Performance poor.

BELLAIRE.—ELYSIAN THEATRE: St Plunkard to a large house Nov. 22.

SALEM.—GRAND OPERA HOUSE: Barlow Brothers' Minstrels Nov. 25; big business.

ZANESVILLE.—SCHULTZ OPERA HOUSE: The Nabobs Nov. 18 to good business. George Murphy, the Philip Dromanicle of the co., has left them, his part is well filled by Barney McDonough. Fantasma 20 to a packed house, S. R. O. at 75c, and big business 21. —ITEMS: The performance of Fantasma 20 was made the occasion of a benefit to Harry Sloan, manager of the co., and a native of this place. At the close of the second act he was presented with a handsome piano lamp by the members of the co. His charming young wife, Rene Ferrers, the Serena of the co., left the organization here because of ill health and, for the present, will make her home in this city. Kate Alma takes her place in the cast. Manager Boyle of the Mansfield Opera House was here 21.

AKRON.—MASONIC OPERA HOUSE: The Gilbert Comic Opera co. commenced a four nights' engagement Nov. 24. The large audience seemed well pleased with the performance.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL: On the Frontier was presented by the Hardie and Von Leer co. Nov. 20 to fair business. The stars are both Allentown favorites, and our people would like to see them in something better. Held by the Enemy drew a good-sized house 22; performance satisfactory. Kellar gave a number of new and attractive feats of magic 24; business good.

BRADFORD.—WAGNER OPERA HOUSE: Robert Mantell Nov. 22 presented Hamlet at matinee and Monbars, evening, to large patronage. Gilmore's Band 23; good audience. Go-Won-Go Mohawk 24; light house.

GIRARDVILLE.—PALACE THEATRE: Sanford-Black Comedy co. Nov. 25 to S. R. O.; good performance. Louise Arnot co. in repertoire 24-27 to good business and well pleased audiences. —ITEM: R. J. Kendrick, the hustling business manager of the Arnot co., is a clever fellow, and knows nearly every theatre in the country. The Mahanoy City *Record* says: "A gentleman who visited the new Girardville Opera House the other day says that it will lead everything in the country as a home of the drama."

ERIE.—PARK OPERA HOUSE: Robert Mantell, in Monbars, to a large audience Nov. 20. The Indian Mail Carrier, 25; small but pleased audience.

WEEESPORT.—WIELE'S OPERA HOUSE: Ranch King Nov. 19; satisfactory performance and business. Casey's Troubles co. amused a very large audience 22. M. A. Scanlan 24; fair business.

READING.—GRAND OPERA HOUSE: Irish Luck gave a good performance to large house 18. Uncle Tom's Cabin packed the house 22, afternoon and night. —ACADEMY OF MUSIC: Strauss gave two concerts 22 to large and fashionable audiences.

PITTSTON.—MUSIC HALL: Kellar, the magician, Nov. 20 to a fair house. Ranch King matinee and night of Thanksgiving Day to good business.

FRANKLIN.—OPERA HOUSE: A large and appreciative audience greeted Gilmore and his band at the matinee Nov. 25. —ITEM: Manager Keene has some very good attractions booked for later in the season, and reports business so far very good, which is due to playing only a limited number of first-class attractions.

WARREN.—LIBRARY HALL: Gilmore's Band in matinee Nov. 22; large and appreciative audience. The Southern Cross failed to materialize 27.

BEAVER FALLS.—OPERA HOUSE: Reeves' Burlesque co. in Faust Nov. 23 to fair business. —SIXTH AVENUE THEATRE: The Southern Cross, which was the attraction for Thanksgiving night, cancelled, leaving the local manager without a holiday attraction.

HAZLETON.—HAZLE HALL: May Davenport's Opera Burlesque co. to a good house Nov. 25. Performance very unsatisfactory. —BROAD STREET OPERA HOUSE: Paymaster co. to S. R. O. 26; very good performance and audience entirely satisfied.

WILKESBARRE.—MUSIC HALL: Kellar, the magician, Nov. 20 to fair business. Held by the Enemy (No. 1 co.) to large business 21. Good performance. Ada Gray in East Lynne 23 to good business. Robert Downing opened a two nights' and matinee engagement 26 with Damon and Pythias to only fair business, owing to numerous counter attractions.

LOCK HAVEN.—OPERA HOUSE: The Waite Comedy co. played a very successful week's engagement Nov. 24-27, to large and well pleased audiences.

WILLIAMSPORT.—ACADEMY OF MUSIC: Baldwin Dramatic co. opened Nov. 24 for a week and are doing good business.

CARBONDALE.—OPERA HOUSE: The Paymaster was presented by a good company to a large and well pleased audience Nov. 24.

LANCASTER.—FULTON OPERA HOUSE: The Two Sisters had a large house Nov. 24. Dan Mason in A Clean Sweep to fair business 25. Boston Orchestral Club gave a fine concert to a very good house 26.

MEADVILLE.—ACADEMY OF MUSIC: A Social Session Nov. 20 was attended by a fair house. Our music-loving people turned out *en masse* to hear Gilmore and his famous band 25. The vocalists, Miss Klein and Mr. O'Mahoney, were also accorded a hearty reception.

NEWCASTLE.—OPERA HOUSE: A Social Session drew a fair sized house Nov. 20. Band and orchestra the best feature of the performance. Charles T. Ellis gave good satisfaction to a fair house 25. Gilmore's Band, at advanced prices, drew the largest and most fashionable audience of the season 26. —ITEMS: James F. Tighe, for three years stage manager for Charles T. Ellis, was made the recipient of a fine silk umbrella by Mr. Ellis 25, the occasion being the twenty-ninth anniversary of Mr. Tighe's marriage. —Frank H. Tyner, in advance of Rice's Evangeline co., was here 26. Mr. Tyner is a genial gentleman and reports excellent business.

GREENSBURG.—LOMISON'S THEATRE: Katie Emmett in The Waifs of New York appeared to 1,200 people Nov. 24, and all were delighted with the entertainment. Charles T. Ellis, with a capable co., presented Casper the Yodler to a large attendance 22.

MAHANOY CITY.—OPERA HOUSE: Justin Adams in The Ragpicker's Child Nov. 20; small house. Muggs' Landing, with Fannie Delano in the leading role, played to a good house 24.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: The Howard Specialty co. opened for the week Nov. 24 before a fair sized audience. —THE GAIETY: Hallen and Hart in Later On to the full capacity of the house nightly week of 24-29. The skirt dancing of Miss Millie Price was very graceful and won for her several recalls. Mollie Fuller is fuller of fun than ever. This looks as if it would be the banner week of the season, as the house is nearly sold for the entire engagement.

WOONSOCKET.—OPERA HOUSE: J. A. Stevens in Wife for Wife Nov. 22 to a fair house. Josephine Cameron in Forget-Me-Not Thanksgiving Day, matinee and evening, to good houses. Audience well satisfied, many attending both performances.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC: Spider and Fly to a large house Nov. 20. French's Little Lord Fauntleroy drew largely 22 and matinee. —GRAND OPERA HOUSE: The Emma Juch Grand English Opera co. appeared 22-25 in Carmen, Faust, Rigoletto and Lohengrin to fashionable audiences.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE: A Barrel of Money Nov. 21 turned people away before eight o'clock. Never was such a crowd refused admission to our theatre before.

TENNESSEE.

MEMPHIS.—THE LYCEUM: The Vernona Jarbeau Comedy co., with a fine combination of good people, did the banner business of the week at this cosy little house. Lillian Lewis, with a very capable co., opened for the week of 24 in her new piece Credit Lorraine. Miss Lewis has been seen here before and admired for her emotional work in the parts she plays. She will fill the week here, presenting As in a Looking Glass, and the well known piece Article 47. —GRAND OPERA: Effie Ellsler, with a very fine support, makes her annual visit and will give four performances 24-27, presenting for the opening night Miss Manning. —MEMPHIS THEATRE: A good house greeted Master and Mayo. One of the principal characters is Dominick Murray, who has so often played here and has made many friends. Ralph Delmore and Miss Hunt do good work and the indications are the attraction will be a very profitable one for the house. —ITEMS: All of the houses will give a matinee on Thanksgiving. —Harry Watcham, ahead of the Old Homestead co., is here. They will be at the Lyceum the first week in December. Manager Robb has issued a very large poster announcing that all the railroads into the city will make special rates during the run of The Old Homestead. —H. E. Sanford, in advance of W. J. Scanlan, is here. His star will be at the Grand. —Miss Lorraine, of the fat business, who is Miss Eva Saunders, of this city, resigned from the organization, and after remaining a few days with her relatives will return to New York to rest for the season.

NASHVILLE.—THE VENDOME: The Fast Mail did good business Nov. 20-22. It is well put on and is a play that appeals strongly to the gallery gods—who were out in force every night. Rose Coghlan's engagement 24-26 proved her most successful one in Nashville yet. Peg Woffington, London Assurance and Forget-Me-Not were presented, and at each performance Miss Coghlan was cordially greeted by a large and fashionable audience. Her support this season is unusually strong, and a word of praise for the rich costuming of all her plays is not out of place. The Old Homestead 27-29, the advance sale has opened with a rush.

CLARKSVILLE.—ELDER'S OPERA HOUSE: Al. G. Field's Minstrels Nov. 25 to good business. Co. good.

CHATTANOOGA.—NEW OPERA HOUSE: Conreid Comic Opera co. Nov. 21, 22 and matinee to fair houses. Out of Sight co. 25 to fair business; performance satisfactory.

TEXAS.

AUSTIN.—MILLETT'S OPERA HOUSE: Great Metropolis drew a good house Nov. 17; audience well pleased. Gran Opera co. in Gondoliers 18; good house. R. D. MacLean and Marie Prescott 19, 20 to large business. Kiralfy's Water Queen 21, 22; large audiences; Saturday matinee, packed house.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Lost in New York Nov. 17, 18 to big business. The river of real water pleased the audiences. The Great Metropolis 19, 20 to large audiences. Gran's Opera co. opened in Gondoliers 21 to the largest audience of the season. The house was literally packed from top to bottom, and such attendance warranted a better programme than Mr. Gran's co. could possibly give us. The male talent is woefully deficient, and though the female part of it is much better than the male, we still miss the voice of Miss Greenwood, who last season successfully carried the weight of the different operas in the Gran repertoire on her shoulders, and who is not replaced this season. The co. appeared in Erminie at the matinee and Amorita 22 to good attendance.

SAN ANTONIO.—GRAND OPERA HOUSE: R. D. MacLean and Marie Prescott Nov. 21 and 22 in Cleopatra and Spartacus; largest business ever done at the Grand, barring its opening and Booth's first engagement here. Standing room was at a premium. They presented here Miss Prescott's version of Rider Haggard's Cleopatra and Spartacus, of Forrest fame.

SHERMAN.—OPERA HOUSE: Wild Oats Nov. 19 to large house. Owing to counter attractions Ragglan's Way had a small house 21. Edwin Arden is a fine actor and is supported by an excellent co. Mr. Arden received two curtain calls.

WACO.—GARLAND OPERA HOUSE: Gran's Opera co. Nov. 18, 20 to good business. The Gondoliers first night, Erminie matinee and Amorita second night. Audiences highly pleased. Lost in New York to good business 21, 22, and best matinee of the season. Very good performance.

GALVESTON.—TREMONT OPERA HOUSE: Under the Gaslight was presented by Arthur Rehan's co. Nov. 16-18 to fair attendance. Bolossy Kiralfy's Water Queen attracted large audiences 19, 20. Still Alarm 21 was freely patronized and scored a great hit. —ITEM: Considerable difficulty was experienced in getting the Still Alarm fire engine into the theatre, the opening of the initial performance being delayed nearly two hours in consequence.

COLUMBUS.—STAFFORD'S OPERA HOUSE: Lizzie Montgomery presented the Two Orphans to a small house Nov. 20.

BEAUMONT.—CROSBY OPERA HOUSE: Frank Lindon in The Son of Monte Cristo drew a good house Nov. 19. As a testimonial benefit to the Knights of Pythias they played Damon and Pythias 20, giving a very fair performance. The Knights as well as the general public were out in full force, every seat in the house being occupied.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: Frank Daniels and his bevy of pretty girls drew crowded houses Nov. 17-19 with Little Puck. The Hanlon-Volter-Martinetti Pantomime and Specialty co. 20-22 and matinee to packed houses. —ITEM: The manager of the new Variety Theatre is at present East on business connected with the theatre. He expects to be ready for opening on Christmas night.

OGDEN.—UNION OPERA HOUSE: Frank Daniels and his company presented Little Puck to an overflowing house Nov. 20. The managers had to limit the sale of seats, owing to the limited accommodations our opera house affords. —ITEM: Work on the new Grand Opera House is progressing finely. The painters and decorators are at work, and everything bids fair to be in readiness for the opening, which will be Dec. 25, by Emma Abbott. Phillips & Bowes, the lessees, are doing everything in their power to make it a success.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: Rhea in Josephine Nov. 27 to S. R. O.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC: Bootles' Baby played to a fair house Nov. 24. Evangeline 25 to the largest house of the season; packed from top to bottom.

ROANOKE.—OPERA HOUSE: Evangeline turned people away before 7:15, Nov. 24. Little Nugget 25 to a large house. —ITEM: Thomas G. Leath, of the Richmond Theatre, called a meeting of the managers of the State at Lynchburg 26. Richmond, Norfolk, Lynchburg, Danville, Charlottesville and Staunton of this State, Durham, N. C., and Knoxville, Tenn., were represented. Their object was better attractions for next season. Mr. Leath, of Richmond was elected secretary, and will book for next season.

RICHMOND.—ACADEMY OF MUSIC: Lotta, Nov. 20-22, very good houses. Juch Opera co., 24-26, large and fashionable audiences. Shenandoah opened a four nights' engagement 26 to a good house. —THE THEATRE: Evangeline 21, 22; good houses. Cawthorn's Little Nugget 27-29.

WASHINGTON.

SPOKANE FALLS.—The Emma Abbott Grand Opera co. in Erminie and Rose of Castile Nov. 21, 22. Fra Diavolo at matinee 22 drew a crowded house.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Brady's co. Nov. 25 presented Clemenceau Case, with Laura Biggar as Iza, to large house; satisfactory performance. —GRAND OPERA HOUSE: Bishop's Muggs' Landing co. 20-22; fair business. St Plunkard 24 packed the house with the most thoroughly disappointed audience ever gathered in a theatre. Play and co. execrable.

PARKERSBURG.—ACADEMY OF MUSIC: Bobby Gaylor in An Irish Arab Nov. 20 to a full house. The play was well presented and pleased the audience.

WISCONSIN.

MILWAUKEE.—DAVIDSON THEATRE: McCaull Opera co. Nov. 20-22 in Clover and Seven Sundays to fair houses; both operas were well put on. James T. Powers in A Straight Tip paid to moderate business. The co. is an excellent one, but the piece is no stronger than its predecessors in the farce-comedy line. —ACADEMY: Fort Jameson 22, 23 to fair attendance. Bill for week of 24 to good business. —GRAND: Week of 24-29. His piece Out in the Streets is a light business. —STADT HALL: An Irish Arab co. did well and gave good satisfaction week of 17-22. PEOPLE'S: Variety bill week beginning 24 to light houses, owing to the interference of the people. —ITEMS: The Fort Jameson co. were in hard luck here and unless they strike better business they are apt to run on the rocks. Dennie Powers and several members of the co. caught a cold during the week before their arrival here, and their performance suffered to a slight degree in consequence. —William Jones, formerly of the Academy, is now treasurer at the Davidson and a good one he will be a favorite with the patrons.

MADISON.—FULLER OPERA HOUSE: Rice Lewis in The Prince of Peace to fair business Nov. 22. McCarter's Mishaps to a full house 23; gave good satisfaction. Lizzie Daly's Fanchon was enthusiastically received 24. The Lost Paradise to the Madison Dramatic Club 25 and played a return engagement 26, and proved a success. The performance was very creditable, considering the fact that the cast was made up of amateurs. John F. Donovan, the manager, left nothing undone to make it a success.

LA CROSSE.—LA CROSSE THEATRE: The Kindergarden co. Nov. 17 to fair business. Mrs. Longshore Potts, M. D., 20-25 in a series of lectures to packed houses. Through the kindness of Mrs. Potts Katie Putnam presented Old Curiosity Shop 24 to a fair house, and deserved a better one.

BELOIT.—GOODWIN'S OPERA HOUSE: McCarthy's Mishaps Nov. 25 to a large and delighted house. The dancing of Lizzie Daly and her little daughter was particularly pleasing. Professor Marvell gave a sleight-of-hand performance 24 to a good house. Very poor entertainment.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE: Leland T. Powers, assisted by his wife, gave a fine entertainment 26. Mrs. Powers possesses a pleasing and cultivated soprano voice. Katie Putnam in Old Curiosity Shop 27 to a fair-sized audience.

WYOMING.

CHEYENNE.—OPERA HOUSE: Lew Johnson Colored Minstrels Nov. 21 played to a fair-sized audience. Co. only fair.

CANADA.

CHATHAM.—GRAND OPERA HOUSE: Thayer's Uncle Tom's Cabin co. Nov. 17. Co. and business poor. Co. disbanded here. Guy Brothers gave an excellent minstrel show 19 to good business. Their specialties were very fine. —ITEM: This is the poorest theatrical season we have ever had here.

HAMILTON.—GRAND OPERA HOUSE: Harry Webber's Uncle Tom's Cabin co. gave a very poor performance to light business Nov. 22, matinee and evening. A large house greeted Dan Sully in his new piece The Millionaire 24. The piece is one of the finest and most exciting that has been seen here for a long time. The support is excellent, and includes Forrest Robinson, Horace Lewis, Frank Allen and other equally clever actors. Special mention should also be made of Little Allie, who is a very pretty and clever little lady, and captured the audience from the start. The laying of the railroad track, the blasting and the steam engine in the second act were the most realistic scenes that has ever been put on the stage of the Grand. —ITEMS: The Hamilton Football Team (who by the way are the champions of Canada) accepted Mr. Sully's kind invitation to attend the performance of The Millionaire and greeted him with round after round of applause when he appeared wearing the goal badge and colors of the club. After the performance Mr. Sully and the male members of his co. attended a champagne supper given by the Hon. J. H. Stinson, Member of Parliament.

HALIFAX.—ACADEMY OF MUSIC: The Lytell Stone co. did only fair business week ending Nov. 22. Harbor Lights were given 24 to a large audience. Misses Plowsday and Goode and M. M. Murray appeared for the first time in this piece, but did not add great strength. The World 27. —ITEMS: The Lytell-Stone co. will go to St. John, N. B., 2 for three weeks, returning here 29 for a similar length of time. —Ezra T. Kendall in A Pair of Kids proposes to come this way next May.

MONTREAL.—ACADEMY OF MUSIC: Isabel Morris in In a Whirl to fair business Nov. 24. This play was preceded by A Happy Pair, in which Miss Morris did some excellent work. In a Whirl is quite unworthy of so capable an actress, and the sooner Miss Morris finds a better vehicle for her talents the better. Rhea in Josephine 1-6. —THEATRE ROYAL: Sam T. Jack's Creole Burlesque co. to good business 24. A very mediocre, not to say a poor show, such as is rarely seen at this theatre, which has been doing very well this season. Webber and Fields' Specialty co. 1-6.

TORONTO.—GRAND OPERA HOUSE: Daniel Sully in his new play The Millionaire was accorded fair patronage week ending Nov. 22. Mrs. Leslie Carter 24-29 in the Ugly Duckling. Charity Ball 1-3. —TORONTO OPERA HOUSE: Notwithstanding the number of vaudeville cos. that have appeared at this house so far this season the Vaidis Sisters' comb, who appeared here week of 17 drew big houses during their engagement. The Boy Tramp week of 24-29. —ITEMS: H. M. Stanley appears here 29 at the New Auditorium, on which occasion it will be opened to the public for the first time. It has a seating capacity of 3,000, and is as fine a hall as Canada can boast of. —The management of the Academy of Music, learning at the last moment that the Paris Pantomime co. (who were billed to appear week of 24) were in bad shape financially in Montreal and that the show was of the "snap order," very sensibly refused to advance fares, etc., and cancelled the booking. The house was closed for the week, but opens 24 with The Clemenceau Case, with Estelle Clayton as the star.

LONDON.—GRAND OPERA HOUSE: Adele Frost, with a poorly rehearsed co., in Lucille did not fare very well Nov. 24. Lester and Williams' Burlesque co. drew a good house 25, giving satisfaction.

Received too late for classification.

BOSTON.

The Soudan is in its twelfth week at the Boston, and there is no perceptible falling off in the attendance. On Thanksgiving afternoon the audience was the largest ever in the house. The piece will run until Jan. 1, and perhaps longer.

Rosina Vokes is in the fourth week at the Tremont, and will remain until Dec. 25. She will be followed on that date by Stuart Robson in The Henrietta, and later by Nat Goodwin and Miss McGinty.

Agnes Huntington closes her season at the Hollis Street Saturday night. She has done an excellent business during her stay.

Francis Wilson is still at the Globe and The Merry Monarch is to have two more weeks' run.

The Akerstrom is at the Grand Opera House with her new play, The Busybody, which runs the first three nights and matinee of the present week, her other play, Annette, the Dancing Girl, filling out the week.

The old comedies are still on at the Museum. This week is divided between Old Heads and Young Hearts and The Road to Ruin. Next week will close this special season, and Wild Oats is announced as the bill.

The Booth Barrett co. opened at the Park Monday night in Julius Cæsar.

J. J. Dowling and Sadie Hosson are at the Howard this week in the Red Spider and Nobody's Claim.

CHICAGO.

Mr. Barnes of New York had a most prosperous week at the Columbus.

James O'Neill in The Dead Heart met with the same hearty reception at Hooley's that he experienced when the play was first produced last Summer.

A Midnight Bell pleased large audiences at the Grand Opera House.

Russell's aggregation of comedians, headed by Charlie Reed, Ignacio Martinetti, Gertie Glover, May Irwin, Flora Irwin, and others of note, packed the opera house nightly.

The Babes in the Wood has had no abatement in the rush to see it. The vast Auditorium has been tested to its utmost capacity many times. The management have decided to dispense with Messrs. Mostayer and Fortescue. Same co. for an indefinite time.

The Primrose and West Minstrels did well at the Haymarket.

A rattling farce called The Hustler, with John Kernell, Max Arnold, Mollie Thompson and Florence Seymour entertained large audiences at Havlin's.

Helene Lester, Isabelle Urquhart, Seth M. Crane and Stanley Felch in comic opera met with favor at the Madison Street Theatre. This week the same.

At Jacobs' Clark Street Theatre W. H. Fleming's Around the World in Eighty Days did a good week's business.

Cleveland's Minstrels found favor with the patrons of the Alhambra.

George H. Adams in He, She, Him and Her, pleased large crowds at the People's.

The Rentz-Santley co. in a burlesque on Around the World filled the Windsor.

Uncle Tom's Cabin had a prosperous week at Jacobs' Academy.

McCarthy's Mishaps met with favor at Litt's Standard.

W. Sommers, the treasurer of the Columbus, is greatly elated over the arrival of Jerome Lester, the newest addition to his sister Lotta's nephews.

Manager McCaull has arranged to have Jefferson and Florence open the new theatre. The season is advancing rapidly, and the house will surpass in beauty any theatre in the city.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them so as to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Toledo, O., Dec. 5-7, Indianapolis, Ind., 12-17.

A LEGAL WRONG: Philadelphia, Pa., Dec. 1-13.

ANNIE WARD THEFANY: Philadelphia, Pa., Dec. 1-6, Chester 8, 9, Easton 10, Hoboken, N. J., 12-17.

A PARLOR MATCH: Brooklyn, E. D., Dec. 1-6, Brooklyn, N. Y., 8-13.

AROUND THE WORLD IN EIGHTY DAYS (Fleming's): Chicago, Ill., 30-Dec. 13.

ADELE FROST: Charlotte, Mich., Dec. 3, Jackson 4, Grand Rapids 5, 6, Toledo, O., 8, Bowling Green, Ky., 9, No. Baltimore O., 10, Findlay 11, Defiance 12, St. Mary's 13, Tiffin 15, Mansfield 16, Ashland 17, Wooster 18, Canton 19, Alliance 20.

A STRAIGHT TIP: Omaha, Neb., Dec. 3, San Francisco, Cal., 8-20.

ADELAIDE MOORE: Denver, Col., Dec 1-6.

ALONE IN LONDON: New Orleans, La., Nov. 30-Dec. 6.

AIDEN BENEDICT: Canton, O., Dec. 3, Alliance 4, Sharon, Pa., 5, Butler 6, McKeesport 8, Philipsburg 10, Hanover 11, Frederick, Md., 13, Washington, D. C., 15-20.

AROUND THE WORLD IN EIGHTY DAYS (Kiralfy's): Omaha, Neb., Dec. 4-6.

ANNIE PIXLEY: N. Y. City Dec. 1-6.

AN IRISH ARAB: St. Louis, Mo., Nov. 30-Dec. 6, Milwaukee, Wis., 7-13, Minneapolis, Minn., 14-20.

ADELE PAYN: Fairfield, Ia., Dec. 3, Des Moines 4-6, Council Bluffs 7, 8.

AUNT JACK: Canandaigua, N. Y., Dec. 3, Rochester 4-6, Newark, N. J., 8-13.

A SOCIAL SESSION: Tiffin, O., Dec. 3, Fostoria 4, Findlay 5, Lima 6.

A TEXAS STEER: N. Y. city Nov. 10—indefinite.

A TRIP TO CHINATOWN: Newark, O., Dec. 3, Zanesville 4, New Castle, Pa., 8, Erie 9, Bradford 10, Buffalo, N. Y., 11-13, Brooklyn, E. D., 15-20.

A FAIR REBEL: Ripon, Wis., Dec. 3, Appleton 4, Wausau 5, Fond du Lac 6, Milwaukee 7-13, Watertown 14, Janesville 15.

ARIZONA JOE: Topeka, Kan., Dec. 3, 4, Horton 5, Lincoln, Neb. 6, Omaha 8-13, Kansas City, Mo., 15-20.

BOTTOM OF THE SEA: Philadelphia, Pa., Dec. 1-6, Cincinnati, O., 8-13, Columbus 15-20.

BOOTH-BARRETT: Boston, Mass., Dec. 1-13, Providence, R. I., 15-20.

BLUE JEANS: N. Y. city Oct. 6—indefinite.

BLUEBEARD, JR.: Macon, Ga., Dec. 3, 4, Jacksonville, Fla., 5, 6, Savannah, Ga., 8, 9, Charleston, S. C., 10, 11, Augusta, Ga., 12, 13.

BATES-TENNY: Carlisle Pa., Dec. 1-6, Harrisburg 9, 10, Lancaster 11-13, Coatesville 15-20.

BEACON LIGHTS: Sherman, Tex., Nov 4, Dallas 5, 6, Fort Worth 8, Claybourne 9, Waco 10, Bryan 11, Houston 12, Galveston 13.

BALDWIN COMEDY: Binghamton, N. Y., Dec. 1-6.

BRASS DONKEY: Lincoln, Neb., Dec. 3, Council Bluffs, Ia., 4, Sioux City 5, 6, Minneapolis 8-13.

BLACKTHORN: Toledo, O., Dec. 1-6, Detroit, Mich., 8-13, Grand Rapids 15-20.

BARREL OF MONEY: Ashland, Wis., Dec. 3, Rhinelander 4, Antigo 5, Oshkosh 6, Milwaukee 8-13, Toledo, O., 15-20.

BUNCH OF KEYS (Bothner's): Trenton, N. J., Dec. 3, Plainfield 4, New Brunswick 5, Elizabeth 6, N. Y. city 8-13, Boston, Mass., 15-20.

BABES IN THE WOOD: Chicago, Ill., Nov. 10—indefinite.

BLUE AND GRAY: St. Louis, Mo., Nov. 30-Dec. 6, Terre Haute, Ind., 8, Hamilton, O., 9, Springfield 10, Fostoria 11, Tiffin 12, Sandusky 13.

BENNETT COMEDY: Shamokin, Pa., Dec. 3, Danville 4-6, Tamaqua 8-13, Girardville 15-20.

BOOTLES' BABY: Charleston, S. C., Dec. 3, 4.

CLEMENCEAU CASE (No. 1): Newark, N. J., Dec. 1-6.

CLEMENCEAU CASE (No. 2): Chicago, Ill., Nov. 30-Dec 6, St. Louis, Mo., 8-13.

CANUCK: Columbus, O., Nov. 30-Dec. 6.

CLARA MORRIS: Pasadena, Cal., Dec. 3, 4, Santa Barbara 5, 6, Fresno 8, 9, Sacramento 10-12, Woodland 13.

COUNTY FAIR (Jefferson): Troy, N. Y., Dec. 1-6, Rochester 8-13, Buffalo 15-20.

CITY DIRECTORY: Chicago, Ill., Nov. 24-Dec. 13.

CASEY'S TROUBLES: Kent, O., Dec. 3, Canton 4, Massillon 5, Coshocton 6, Uhrichsville 8, New Philadelphia 9.

CARRIE ANDERSON: Villisca, Ia., Dec. 1-6, Shenandoah 8-13.

CRAZY LOE: Brockport, N. Y., Dec. 4, Holly 5, Albion 6, Medina 8, Middleport 9, Lockport 10, Tonawanda 11.

CHARLES E. VERNER: Harlem, N. Y., Dec. 1-6, Philadelphia, Pa., 8-13.

CORA TANNER: Pittsburg, Pa., Dec. 1-6, N. Y. city 8-13, Baltimore, Md., 15-20.

CRYSTAL SLIPPER: Detroit, Mich., Dec. 1-6, Milwaukee, Wis., 8-13, Chicago, Ill., 15-Jan. 3.

CHOATE DRAMATIC: Marshalltown, Ia., Dec. 2-6.

CHICAGO COMEDY: Boonville, Ind., Dec. 1-6.

C. A. GARDNER: Fort Dodge, Ia., 3, Waterloo 4, Cedar Rapids 5, Joliet, Ill., 6 Chicago 7-20.

CHARLES T. ELLIS: Washington, D. C., Dec. 1-6.

COUNTY FAIR (Neil Burgess): New York city, Sept. 4—indefinite.

DOWLING HASSON: Boston, Mass., Dec. 1-6.

DEVIL'S HOME: Columbus O., Nov. 30-Dec. 6, Rochester, N. Y., 8-13.

DANIEL SULLY: Buffalo, N. Y., Dec. 3, Cincinnati, O., 8-13.

DEAR LITTLE SHAMROCK: Bridgeton, N. J., Dec. 4, Woodbury 5, Mt. Holly 6, Frankford, Pa., 8, 9, Wilmington, Del., 11-13.

DANIEL BOONE: Lacrosse, Wis., Dec. 3, Prairie du Chien 4, Dubuque Ia., 5, Clinton 6.

DARK SECRET: Woonsocket, R. I., Dec. 3, Springfield, Mass., 4-6, Holyoke 8, 9, Meriden, Conn., 10, 11, Hartford 12, 13, Norwich 15, 16, Newport, R. I., 17, 18.

DEAR IRISH BOY: Sandusky, O., Dec. 3, Goshen, Ind., 4, Laporte 5, Pullman, Ill., 6, Chicago, Ill., 8-13.

DR. BILL: N. Y. city Sept. 29—indefinite.

EDWIN STUART: Logansport, Ind., Dec. 1-6, Dephi 8-13, Pekin, Ill., 15-20.

EVANGELINE: Oil City, Pa., Dec. 7, Franklin 4, Titusville 5, Warren 6, Jamestown, N. Y., 8, Erie, Pa., 11.

EGAN COMEDY: Corning, O., Dec. 1-6, Newark 8-13.

EFFIE REED: Richmond, Ky., Dec. 1-6, Madison, Ia., 8-13.

EDWIN ARDEN: Fort Worth, Tex., Dec. 3, 4.

EDWARD HARRIGAN: Hoboken, N. J., Dec. 1-6.

EVA MOUNTFORD: Buffalo, N. Y., Dec. 1-6.

E. H. SOTHERN: Philadelphia, Pa., Nov. 24-Dec. 6.

EFFIE ELLSLER: Nashville, Tenn., Dec. 3, Evansville, Ind., 4, Paducah, Ky., 5, Cairo, Ill., 6, Louisville, Ky., 8-10, Lexington 11, 12, Springfield, O., 13, Columbus 15-20.

E. A. MCDOWELL: Winnipeg, Man., Nov. 17—indefinite.

EUNICE GOODRICH: Santa Cruz, Cal., Dec. 1-6, San Jose 8-13, Santa Rosa 15-20.

FRANK I. FRAYNE: Newark, N. J., Dec. 1-6, Philadelphia, Pa., 8-13.

FAST MAIL: Newburg, N. Y., Dec. 3, Albany 4-6, N. Y. city 8-13, Brooklyn, N. Y., 15-20.

FROST AND FANSHAWE: Hoosick Falls, N. Y., Dec. 1-6.

FLOY CROWELL: Holyoke, Mass., Dec. 1-6.

FRANCESCA REDDING: Rondout, N. Y., Dec. 1-6.

FRANK MAYO: Beloit, Wis., Dec. 4, Madison 5, La Crosse 6, Minneapolis, Minn., 8-14.

FRANK DAVIDSON: Chardon, O., Dec. 3, Ashtabula 4-6.

FERGUSON AND MACK: Battle Creek, Mich., Dec. 3, Ann Arbor 4, Ypsilanti 5, Port Huron 6, Detroit 7-13, Lansing 14, Grand Rapids 15, 16.

FORT DONELSON: Syracuse, N. Y., Dec. 1-6.

FAIRIES' WELL: Kansas City, Mo., Nov. 30-Dec. 6, Omaha, Neb., 8-13, Lincoln 14, Fremont 15, Council Bluffs, Ia., 16, Des Moines 18, Marshalltown 19, Cedar Rapids 20.

FRANK DANIELS: San Francisco, Cal., Nov. 24-Dec. 6, San Diego 8, San Bernardino 9, Los Angeles 10-13, Fresno 15, San Jose 16, Oakland 17, 18, Sacramento 19, 20.

FAT MEN'S CLUB: Wheeling, W. Va., Dec. 3, Martin's Ferry, O., 4, Zanesville 5, Parkersburg, W. Va., 6, Cincinnati, O., 7-13.

FANTASMA (Hanlon): Augusta, Ga., Dec. 3, 4, Macon 5, Columbus 6, Birmingham, Ala., 8, 9, Pensacola, Fla., 11, Mobile, Ala., 12, 13, New Orleans, La., 14-20.

FRANK LINDON: Laredo, Tex., Dec. 1-6, San Antonio 8.

GRAHAM EARLE: Kendallville, Ind., Dec. 1-6.

GEO. C. STALEY (A Royal Pass): Allentown, Pa., Dec. 3, Pottsville 4, York 5, Lancaster 6, Harrisburg 8, Punxsutawney 9, Tyrone 10.

GERMAN LILLIPUTIANS: Brooklyn, E. D., Dec. 1-6.

GOLDEN COMEDY: Parkersburg, W. Va., Dec. 3.

GOOD OLD TIMES: Wilkesbarre, Pa., Dec. 3, Easton 4, Trenton, N. J., 5, 6.

GAIETY THEATRE: York, Neb., Dec. 1-6.

GLOBE THEATRE: Tampico, Ill., Dec. 1-6, Ohio 8-13, Walnut 15-20.

GREAT METROPOLIS (Brady and Weltv's): Memphis, Tenn., Dec. 1-6, Cairo, Ill., 8, Paducah, Ky., 9, Evansville, Ind., 10, Terre Haute 11-13, Streator, Ill., 15, La Salle 16, Galena 17, Keokuk 18, Ottumwa 19, Davenport 20.

GO-WON-GO MOHAWK: Philadelphia, Pa., Dec. 1-6.

GREAT METROPOLIS (Klaw and Erlanger's): Newark, N. J., Dec. 1-6, Hoboken 7-10, Paterson 11-13.

GRIMES' CELLAR DOOR: New Britain, Conn., Dec. 3, Meriden 4, New London 6, So. Norwalk 9, Port Chester, N. Y., 10, Port Jervis 11, Honesdale, Pa., 12, Scranton 13, South Bethlehem 15, Hazleton 16, Shamokin 17, Williamsport 18, Elmira, N. Y., 19.

GUILTY WITHOUT CRIME: Reading, Pa., Dec. 3, Allentown 4, Wilmington, Del., 5, 6, Bridgeport, Conn., 8, 9, Norwich 10, New Haven 12, 13, Worcester, Mass., 15-20.

GILBERT-HUNTLEY: Waxahatchie Tex., Dec. 3-5.

GRAY-STEPHENS: Detroit, Mich., Dec. 1-6, Columbus, O., 8-13, Pittsburg, Pa. 15-20.

GRISMER-DAVIES: Salida, Col., Dec. 3, Aspen 4, Leadville 5, 6, Denver 8-13.

HELD BY THE ENEMY: Galveston, Tex., Dec. 2, 3, Houston 5, 6, San Antonio 7, Waco 8, Fort Worth 9, Dallas 10, Tyler 11, Hot Springs, Ark., 12, Little Rock 13, Memphis, Tenn., 15-20.

HE, SHE, HIM, HER: Creston, Ia., Dec. 3, Ottawa, Ill., 4, Oskaloosa, Ia., 5, Moline, Ill., 6, Iowa City, Ia., 8, Moline, Ill., 9, Clinton 10, Galesburg 11, Ottawa 12, La Salle 13, Kankakee 15, Logansport, Ind., 16, Ft. Wayne 17, Adrian, Mich., 18.

HINES-REMINGTON: Baltimore, Md., Dec. 1-6.

HENRY CHANFRAU: No. Attleboro, Mass., Dec. 3, Stoughton 4, Rockland 5, Plymouth 6, Salem 8, Marblehead 9, Exeter, N. H., 10, Woburn, Mass., 11, Chelsea 12, Lawrence 13, Westboro 15, Leominster 16, Clinton 17.

HOLDEN COMEDY: Moline, Ill., Dec. 1-6, Ottawa 8-10, Goshen, Ind., 11-13, Kendallville 15-17.

HONEST HEARTS AND WILLING HANDS: Portland, Me., 3, 4, Willimantic, Conn., 5, Waterbury 6, N. Y. city 8-13, Hoboken, N. J., 14, Yonkers 15, Poughkeepsie 16, Syracuse 17, Utica 18.

HELD BY THE ENEMY: Wheeling, W. Va., Dec. 4, Canton, O., 5, Akron 6, Columbus 8-13.

HARDIE AND VON LEER: Providence, R. I., Dec. 1-6, Boston, Mass., 8-13.

HILARITY (Charles A. Loder): Middleport, O., Dec. 3, Pomeroy 4, Marietta 5, Bellaire 6, Wellsburg, W. Va., 8, Irwin, Pa., 9, Latrobe 10, Scottdale 11, Connellsville 12, Uniontown 13, Greensburg 15, Butler 16, Tarentum 17.

H. E. DIXEY: Bloomington, Ill., Dec. 4, Hannibal, Mo., 5, Quincy, Ill., 6, St. Louis, Mo., 7-13, Evansville, Ind., 15, 16, Owensboro, Ky., 17, Louisville 18-20.

HANDS ACROSS THE SEA: Jersey City, N. J., Dec. 1-6, Newark 8-13, So. Norwalk, Conn., 15, Bridgeport 17, Birmingham 18.

HETTIE BERNARD-CHASE: Key West, Fla., Dec. 2-6, Tampa 8, Sanford 9, Dayton 10, St. Augustine 11, Gainesville 12, Monticello 13, Valdosta, Ga., 15, Quitman 16, Dawson 17.

HEARTS OF NEW YORK: Baltimore, Md., Dec. 26, Buffalo, N. Y., 8-13.

IRISH LUCK: Mt. Pleasant, Pa., Dec. 3, Belle Vernon 4, Washington 5, McKeesport 6.

IRISH CORPORAL: Herkimer, N. Y., Dec. 3, Ilion 4, Little Falls 5, Gloversville 6, Amsterdam 8, Schenectady 9, Mechanicsville 10, Cohoes 11, Hoosick Falls 12, No. Adams, Mass., 13, Pittsfield 15, Westfield 16, Athol 18, Turner's Falls 19, Keene, N. H., 20.

ISABEL MORRIS: Brooklyn, N. Y., Dec. 1-6.

IVY LEAF: N. Y. city Dec. 1-6, Pottsville, Pa., 8, Shenandoah 9, Shamokin 10, Mahanoy City 11, Scranton 12, Wilkesbarre 13.

INSHAVOGUE: New Haven, Conn., Dec. 3.

IDA VAN CORTLAND: Hamilton, Ont., Dec. 1-6, Peterboro 8-13, Brockville 15-20.

INSPECTOR: N. Y. city, Nov. 13—indefinite.

JIM THE PENMAN: Kansas City, Mo., Dec. 1-6, St. Joseph 8, 9, Atchison, Kas., 10, Leavenworth 11, Topeka 12, Witchita 13.

JOSEPHINE CAMERON: Laconia, N. H., Dec. 3, Plymouth 4, Manchester 5, Nashua 6, Portsmouth 8, Rockland, Mass., 9, Amesbury 10, Portland, Me., 11-13.

JANE COOMBS: Spokane Falls, Wash., Dec. 3-6, Seattle 8-10, Tacoma 11-13.

JOSEPH DILLON: Eldorado, Kans., Dec. 3, Emporia 5, Ottawa 6.

JEFFERSON-FLORENCE: Philadelphia, Pa., Dec. 1-15, Washington, D. C., 16-20.

J. K. EMMET: Philadelphia, Pa., Dec. 1-6, Boston, Mass., 8-13, Springfield 15, Holyoke 16, Hartford, Conn., 17, 18, New Haven 19, Bridgeport 20.

JAMES OWEN O'CONNOR: Indianapolis, Ind., Dec. 4-6.

JOSEPH MURPHY: Cincinnati, O., Nov. 30-Dec. 6.

KITTIE RHOADES: Lebanon, Pa., Dec. 1-6.

KINDERGARDEN (Lyon and Boyer): Des Moines, Ia., Dec. 3, Iowa City 4, Galesburg, Ill., 5, Bloomington 6.

KENNEDY AND WILLIAMS: Norfolk, Va., Dec. 1-6, N. Y. city 8-13.

KATIE EMMETT: Philadelphia, Pa., Dec. 1-6.

KAJANKA: Philadelphia, Pa., Dec. 1-6.

KATIE PUTNAM: Milwaukee, Wis., Dec. 1-6.

KATE CLANTON: N. Y. city Dec. 1-6.

KINDERGARDEN (Howell and Gebert): Watertown, N. Y., 4, Oswego 5, Fulton 6, Syracuse 8-13, Canastota 15, Oneida 16, Rome 17.

LIMITED MAIL: Milford, Mass., Dec. 3, Taunton 4, Pawtucket, R. I., 5, Woonsocket 6, Lynn, Mass., 8-10, Haverhill 11, Lowell 12, 13, Salem 15, Portsmouth, N. H., 16, Nashua 17, Concord 18.

LIZZIE EVANS: Frankfort, Ky., Dec. 3, Columbus, Ind., 4, Frankfort 5, Chicago, Ill., 7-13.

LOTTA: Pittsburg, Pa., Dec. 1-6, Cincinnati, O., 8-13.

LITTLE LORD FAUNTLEROY: Kansas City, Mo., Dec. 1-6.

LITTLE LORD FAUNTLEROY: Savannah, Ga., Dec. 3, Brunswick 4, Jacksonville, Fla., 5, Tallahassee 7, Pensacola 8, Mobile, Ala., 9, Birmingham 10, 11, Selma 12, Talladega 13, Memphis, Tenn., 15-17.

LOUISE ARNOT: Ashland, Pa., Dec. 3, Mt. Carmel 4-6, Lancaster 8-10, Coatesville 11, Columbia 12, 13, Baltimore, Md., 15-20.

LOST IN NEW YORK: Houston, Tex., Dec. 3, 4, Beaumont 5, New Orleans, La., 7-13, Mobile, Ala., 15, 16, Pensacola, Fla., 17, Thomasville, Ga., 18, Jacksonville, Fla., 19, 20.

LITTLE NUGGET: Winston, N. C., Dec. 3, Charlotte 4, Greenville, S. C., 5, Anderson 6, New Berne 8, Columbia 9, Laurence 10, Spartansburg 11, Asheville, N. C., 12, Bristol, Tenn., 13.

LILLIAN LEWIS: Cairo, Ill., Dec. 3, Paducah, Ky., 4, Evansville, Ind., 5, 6, Vincennes 8, Terre Haute 9, Crawfordsville 10, Danville 11.

LYDIA THOMPSON: Bangor, Me., Dec. 3, Lewiston 4, Portland 5, 6, Biddeford 8, Portsmouth, N. H., 9, Lowell, Mass., 10, 11, New Redford 12, Woonsocket, R. I., 13, Newport 15, Fall River, Mass., 16, Pawtucket, R. I., 17, Taunton, Mass., 19.

LEWIS MORRISON: Erie, Pa., Dec. 3, Buffalo, N. Y., 4-6, Toronto, Can., 8-13, Peterboro 15, Brockville 16, Kingston 17, Belleville 18, Ottawa, 19, 20.

LATER ON: Cohoes, N. Y., Dec. 4, Utica 5, 6, Jersey City, N. J., 8-13.

MY JACK (Walter Sanford's): Troy, N. Y., Dec. 3, Albany 4-6, Syracuse 8-10, Binghamton 12, 13, Elmira 15, 16.

MAGGIE MITCHELL: Washington, D. C., Dec. 1-6.

MY AUNT BRIDGET: Amsterdam, N. Y., Dec. 3, Johnstown 4, Glens Falls 5, Rutland, Vt. 6.

MAY HENDERSON: Newark, N. Y., Dec. 1-6, Warsaw 8-13.

MATTIE GOODRICH: Harrisburg, Pa., Dec. 3, Altoona 4, Wheeling, W. Va., 5, 6.

MONEY MAD: Baltimore, Md., Dec. 1-6, Providence, R. I., 8-13, Jersey City, N. J., 15-20.

MACLEAN-PRESCOTT: Jackson, Miss., Dec. 3, Meridian 4, Birmingham, Ala., 5, 6, Atlanta, Ga., 8, 9, Chattanooga, Tenn., 10, 11, Knoxville 12, 13, Bristol 15, 16, Asheville, N. C., 17, 18, Columbia 19, Wilmington 20, Goldsboro 22.

MIDNIGHT CALL (Patrick): Evansville, Ind., Dec. 3, Louisville, Ky., 4-6.

MLLE ARNY: Lynchburg, Va., Dec. 2-6.

MAY BRETONNE: Lake City, Ia., Dec. 1-6.

MATTIE VICKERS: Dallas, Tex., Dec. 3, 4, Gainesville 5, Bonham 6, Sherman 7, Greenville 8, Corsicana 10, Tyler 11, Marshall 12, Hope, Ark., 13, Memphis, Tenn., 15-17.

MINNIE SEWARD: Tuskaloosa, Ala., Dec. 1-6, Troy 8-10, Montgomery 12, 13, Opelika 15, 16, West Point, Ga., 17, 18.

MIDNIGHT BELL: Chicago, Ill., Nov. 23-Dec. 6, St. Louis, Mo., 7-13.

MAUDE GRANGER: New Orleans, La., Nov. 30-Dec. 6, Shreveport 8, Marshall, Tex., 9, Texarkana 10, Paris 11, Bonham 12, Gainesville 13, Dennison 15, Sherman 16.

MAUDE BANKS: New Haven, Conn., Dec. 4, Worcester, Mass., 5, 6, Birmingham, Conn., 8, Naugatuck 9, Chicopee, Mass., 10, Pittsfield 11, Adams 12, Holyoke 13.

MODEL COMEDY: Wapakoneta, O., Dec. 1-6, Carey 8-10, Marion 11, Marysville 12, Delaware 13.

MCGINTY'S TROUBLES: Carrollton, Ill., Dec. 3, Litchfield 4, Taylorville 5.

MASTER AND MAN: New Orleans, La., Nov. 30-Dec. 6, Mobile, Ala., 8, Meridian, Miss., 9, Birmingham, Ala., 10, 11, Chattanooga, Tenn., 12, Cincinnati, O., 14-20.

MILTON NOBLES: Austin, Tex., Dec. 3, 4, San Antonio 5, 6, Houston 8, 9, Galveston 10, 11, Palestine 12, Tyler 13, Hot Springs, Ark., 15, Little Rock 16, Pine Bluff 17, Memphis, Tenn., 18-20.

MCKENNA'S FLIRTATIONS (Barry and Fay): Danbury, Conn., 4, Birmingham 4, Waterbury 5, Westfield, Mass., 6.

MRS. LESLIE CARTER: Harlem, N. Y., Dec. 1-6.

MIDNIGHT ALARM: Amesbury, Mass., Dec. 3, Haverhill 6, Fitchburg 8, Waltham 9, Marlboro 10, New Bedford 11, Taunton 12, Fall River 13.

MME. AND AUGUSTIN NEUVILLE: Lindsay, Ont., Dec. 3, Trenton 4, Belleville 5, Brockville 6, Montreal 8-13, Burlington, Vt., 15, Glens Falls, N. Y., 16, Amsterdam 17.

MARIE WAINWRIGHT: Brooklyn, N. Y., Dec. 1-6.

MR. BARNES OF NEW YORK (Frank W. Sanger): Grand Rapids, Mich., Dec. 3, Fort Wayne, Ind., 4, Mansfield, O., 5, Canton 6, Cleveland 8-13, Rochester, E. D., 15-17.

MARGARET MATHER: Rochester, N. Y., Dec. 1-3, Syracuse 4-6.

KAT C. GOODWIN: Indianapolis, Ind., Dec. 1-3, Louisville, Ky., 4-6, Memphis, Tenn., 8-10, Nashville 11-13, Frankfort, Ky., 15, Livingston 16, Marysville 17, Springfield, O., 18, Zanesville 19, Wheeling, W. Va., 20.

NEW YORK THEATRE: Raleigh, N. C., Dec. 1-6, Wilmington, 8-13.

NOBLE MUSICAL COMEDY: Texarkana, Tex., Dec. 3, Paris 4, Bonham 5, Sherman 6, Gainesville 8, Purcell, Ind. Ter., 9, Oklahoma 10, Guthrie 11, Arkansas City, Kans., 12, Anthony 13.

N. Y. COMEDY (Terrill's): Tuscola, Ill., Dec. 3, Mattoon 4-6, Charleston 8-10, Paris 11-13.

N. S. WOOD: Minneapolis, Minn., Dec. 1-6, St. Paul 7-13, Chicago, Ill., 15-27.

NELLIE MCHENRY: Chicago, Ill., Dec. 1-6, Memphis, Tenn., 8-13.

ONE OF THE FINEST: Portsmouth, O., Dec. 3, Ironton 4, Huntington, W. Va., 5, Charlottesville, Va., 6, Washington, D. C., 8-13.

ONE OF THE BRAVEST: Brooklyn, N. Y., Dec. 6, Baltimore, Md., 8-13, Newark, N. J., 15-20.

OLIVER W. WREN: Middleport, N. Y., Dec. 3, Gosport 4, Niagara Falls, Can., 5, Akron, N. Y., 6, Oakfield 8, Churchville 9, Bergen 10, Rochester 11, Scottsville 12, Caledonia 13, Lavonia 15, Wayland 16, Cosbocton 17, Avoca 18, Canisteo 19, Canaseraga 20.

OLD JED PROUTY: Adams, Mass., Dec. 3, Greenfield 4, Turner's Falls 5, Orange 6, Athol 8, Ware 9, Amherst 10, Northampton 11, East Hampton 12, Westfield 13, Holyoke 15, Chicopee 16, Springfield 17.

OLIVER BYRON: Haverhill, Mass., Dec. 3, Lowell 4, Gloucester 5, Lynn 6, Brooklyn, E. D., 8-13.

OLD HOMESTEAD: Memphis, Tenn., Dec. 1-6, New Orleans, La., 8-20.

OLE OLSON: Tower City, Minn., Dec. 3, Superior, Wis., 4, Duluth, Minn., 5, 6, Rochester 8, Red Wing 9, Fort Madison, Ia., 10.

ONLY A FARMER'S DAUGHTER: N. Y. city Dec. 1-6, Harlem, N. Y., 15-20.

PEERLESS DRAMATIC: Aspen, Col., Dec. 1-6.

PAYMASTER: Pittsburg, Pa., Dec. 1-6, Youngstown, O., 8, New Castle, Pa., 9, Erie 10, Jamestown 11, Olean 12, Bradford 13.

PATTI ROSA: New Orleans, La., Nov. 30-Dec. 6, Jackson, Miss., 8, Vicksburg 9, Greenville 10, Pine Bluff, Ark., 11, Little Rock 12, Hot Springs 13, Hope 15, Texarkana, Tex., 16, Shreveport, La., 17, Marshall, Tex., 18, Dallas 19, 20.

PRINCE AND PAUPER (Daniel Frohman's): St. Louis, Mo., Dec. 1-6, Cincinnati, O., 8-13.

P. P. BAKER: Grand Rapids, Mich., Dec. 1-6, Louisville, Ky., 8-13.

PRINGLE-KELLOGG: Milwaukee, Wis., Nov., 30-Dec. 6.

PAT ROONEY: Chicago, Ill., Dec. 1-6.

PRIVATE SECRETARY: Helena, Mont., Dec. 4-6, Butte 8-10, Missoula 11, Spokane Falls, Wash., 12, 13, Tacoma 15, Seattle 16, Portland, Ore., 17-19.

PAUL KAUVAR: Worcester, Mass., Dec. 3, Troy, N. Y., 4-6, Montreal, Can., 8-13.

PEOPLE'S THEATRE (G. A. Hill's): Columbia, Pa., Dec. 1-6.

RICHARDS' COMEDY: Centreville, Mo., Dec. 1-6.

RUNAWAY WIFE: Bridgeport, Conn., Dec. 3, 4, Portchester, N. Y., 5, Yonkers 6, Newark, N. J., 8-13.

RICHARD MANSFIELD: Chicago, Ill., Dec. 2-20.

ROSE COGHLAN: Cincinnati, O., Dec. 1-6, Frankfort, Ky., 8, Lexington 9, Springfield, O., 10, Lima 11, Fort Wayne, Ind., 12, Ann Arbor, Mich., 13, Bay City 15, East Saginaw 16, Toledo, O., 17, Cleveland 18-20.

R. H. BAIRD: Philadelphia, Pa., Dec. 3.

ROSINA VOKES: Boston, Mass., Nov. 30-Dec 13, Pittsburg, Pa., 15-20.

RHEA: Montreal, Can., Dec. 1-6.

ROSE OSBORNE: Columbus, Ga., Dec. 3, Opelika, Ala., 4, Montgomery 5, 6, Rome, Ga., 8, Newnan 10, Americus 11, Albany 12, Brunswick 13, St. Augustine, Fla., 15, Palatka 16, Tallahassee 17, Thomasville, Ga., 18.

RANCH KING (Clifton): Rochester, N. Y., Dec. 1-6, Worcester, Mass., 8-13, Philadelphia, Pa., 15-20.

RUBY LA FAYETTE: Gainesville, Tex., Dec. 3, Henrietta 4-6.

ROSE LISLE: Yazoo City, Miss., Dec. 3, Kosciusko 4, Starkville 5, West Point 6, Columbus 8, 9, Aberdeen 10, 11, Meridian 12, 13.

RENTFROW'S PATHFINDERS: Springfield, Ill., Dec. 8-13.

ROBERT DOWLING: Reading, Pa., Dec. 3, 4, Lancaster 5-6, Philadelphia 8-13, Newark, N. J., 15-20.

ROBERT MANTELL: Washington, D. C., Dec. 1-6, Baltimore, Md., 8-13.

ROBERTS-SAUER: Chicago, Ill., Nov. 30-Dec 6, La Salle 8, Galesburg 9, Sterling 10, Dixon 11, Belvidere 12, Rockford 13, Beloit, Wis., 15, Janesville 16, Madison 17, Portage 18, Fond du Lac 19, Berlin 20.

ROYCE-LANSING MUSICAL COMEDY: Ashland, Ore., Dec. 3, Yreka, Cal., 4, Redding 6, Red Bluff 8, Chico 9, Willows 10, Colusa 11, Woodland 12, Virginia City, Nev., 15, Carson 16, Reno 17, Truckee, Cal., 18, Nevada City 19, Grass Valley 20.

SHIP AHOY: Philadelphia, Dec. 1-6.

SHENANDOAH (No. 1): Baltimore, Md., Dec. 1-6, Washington, D. C., 8-13, Cleveland, O., 15-27.

SHENANDOAH (No. 2): Chattanooga, Tenn., Dec. 4, 5, Rome, Ga., 6, Athens 8, Augusta 9, 10, Charleston, S. C., 11-13.

SOUTHERN CROSS: Toronto, Can., Dec. 1-6.

STUTZ'S BASTILE: Whitewright, Tex., Dec. 3, 4, Plano 5, 6.

SEYMOUR-STRATTON COMEDY: Ithaca, N. Y., Dec. 5-6, Elmira 8-10.

SI PERKINS AND COUNTRY COUSIN: Frank Jones): Thomasville, Ga., Dec. 3, Albany 4, Americus 5, Troy, Ala., 6, Montgomery 8, Pensacola, Fla., 9, Mobile, Ala., 10, Selma 11.

STANDARD THEATRE (D. J. Ramage's): Xenia, O., Dec. 1-6, Chillicothe 8-13, Circleville 15-20.

STILL ALARM: Birmingham, Ala., Dec. 3, 4, Atlanta, Ga., 5, 6, Chattanooga, Tenn., 8, 9, Memphis 10-13, Nashville 15-20.

SPIDER AND FLY: Selma, Ala., Dec. 3, Montgomery 4, Mobile 5, 6, New Orleans, La., 7-13, Galveston, Tex., 15, 16, Houston 17, 18, San Antonio 19, 20.

SOL SMITH RUSSELL: St. Louis, Mo., 30-Dec. 6, Quincy, Ill., 8, Cedar Rapids, Ia., 9, St. Paul, Minn., 10, Minneapolis 11-13.

STUART ROBSON: Baltimore, Md., Dec. 1-6, Washington, D. C., 8-13.

SPOONER COMEDY: Muscatine, Ia., Dec. 1-6.

SUPERBA (Hanlon's): Providence, R. I., Dec. 4-6, New Haven, Conn., 8-13.

THE WIFE: Lima, O., Dec. 3, Akron 4, Youngstown 5, New Castle, Pa., 6, Cleveland, O., 8-13, Erie, Pa., 15, Bradford 16, Titusville 17, Oil City 18.

TRUE IRISH HEARTS: Brooklyn, N. Y., Dec. 1-6.

TWO SISTERS: Pittston, Pa., Dec. 3, Milldale 4, Altoona 5, Philipsburg 6.

THOMAS W. KEENE: Salt Lake City, Utah, Dec. 3-6, Denver, Col., 8-13, Colorado Springs 15, Pueblo 16, Trinidad 17, Las Vegas, N. Mex., 18, Albuquerque 19, El Paso, Tex., 20.

THE SWEETHEART: Denver, Col., Dec. 1-6.

TWO THIEVES: Syracuse, N. Y., Dec. 3.

TROUBADOURS: Louisville, Ky., Dec. 3.

THE XANTHOS: Cincleville, O., Dec. 3, Chillicothe 4, Portsmouth 5, Boston 6, Huntington, W. Va., 8, Charleston 9, Staunton, Va., 10, Roanoke 11, Lynchburg 12, Danville 13, Charlotte, N. C., 15, Columbia, S. C., 16, Augusta, Ga., 17, Charleston, S. C., 18, Savannah, Ga., 19, 20.

TEN SOLDIER: Cleveland, O., Dec. 1-6, Buffalo, N. Y., 8-13, Albany 15-17.

THE WORLD AGAINST HER (Agnes Wallace-Villat): St. Louis, Mo., Dec. 1-6, Grand Rapids, Mich., 8-13, Milwaukee, Wis., 15-17.

TWO OLD CRONIES: Baltimore, Md., Dec. 1-6, Providence, R. I., 8-13, Waterbury, Conn., 15, Woonsocket, R. I., 16, Willimantic, Conn., 17, New London 18.

THE FAKIR: Louisville, Ky., Dec. 1-6, Nashville, Tenn., 8-10, Memphis 11-13, Clarksville 15, Hopkinsville, Ky., 16, Bowling Green 17, Frankfort 18, Lexington 19, Hamilton, O., 20.

THE SOUDAN: Boston Sept. 15—indefinite.

TEN NIGHTS IN A BAR ROOM: Somerset, Pa., Dec. 3, Hollidaysburg 5, Tyrone 6, Ebensburg 8.

TOWN TOPICS: Marcilene, Mo., Dec. 3, Brookfield 4, Shelbina 5, Monroe City 6.

THE OLD HOMESTEAD (Denman Thompson): N. Y. city Oct. 6—indefinite.

THE CHARITY BALL: Trenton, N. J., Dec. 3, Buffalo, N. Y., 4-6, Erie, Pa., 8, Youngstown, O., 9, New Castle, Pa., 10, Meadville 11, Bradford 12, Oil City 13, Pittsburg 15-20.

THE BURGLAR: St. Paul, Minn., Dec. 3, Minneapolis 4-6, Mankato 8, Sioux City, Ia., 9, 10, Omaha, Neb., 11-13, Denver, Col., 15

ELLIOTT VOYAGERS: Kansas City, Mo., Dec. 1-6.
FAY FOSTER BURLESQUE: Albany, N. Y., Dec. 1-6, Troy 8-13, N. Y. city 15-27.
GILLETTE: Paterson, N. J., Dec. 1-6, Brooklyn, E. D., 8-13.
GUS HILL: Buffalo, N. Y., Dec. 1-6, Albany 8-13.
GEORGE SIX'S: Paterson, N. J., Dec. 1-6.
HOWARD BURLESQUE: Louisville, Ky., Dec. 1-6.
HERRMANN'S TRANSATLANTIQUES: San Jose, Cal., Dec. 3, Stockton 4, Sacramento 5, 6, Portland, Ore., 8-13.
HARRY WILLIAMS: Philadelphia, Pa., Dec. 1-6, Washington, D. C., 8-13, Baltimore, Md., 15-20.
HOWARD ATHENÆUM: Chicago, Ill., Dec. 1-6.
HANLON-VOLTER AND MARTINETTI: Pueblo, Col., Dec. 3, 4, Colorado Springs 5, Kansas City, Mo., 7-13.
HARRY KERNELL: Washington, D. C., Dec. 1-6.
HYDE SPECIALTY: Richmond, Ind., Dec. 3, Lima, O., 4, Sandusky 5, Erie, Pa., 6, Buffalo, N. Y., 8-10.
INTERNATIONAL VAUDEVILLES: Brooklyn, N. Y., Dec. 1-6, N. Y. city 8-20.
LUCIER'S NOVELTY: Hornellsville, N. Y., Dec. 2, Wellsville 4, Olean 5, Bradford, Pa., 6, Salamanca 8, Jamestown 9, Cory, Pa., 10, Oil City 11, Franklin 12, Mercer 13, New Castle 15, East Liverpool, O., 16.
LONDON GAIETY GIRLS: Minneapolis, Minn., Dec. 1-6.
LESTER AND WILLIAMS: Indianapolis, Ind., Dec. 1-6, Chicago, Ill., 8-13.
LONDON SPECIALTY: Indianapolis, Ind., 1-6.
LESTER AND ALLEN: Hoboken, N. J., Dec. 1-6.
NO-HI LARKS: Newport, Ky., Dec. 1-6.
NELSON'S WORLD: Wheeling, W. Va., Dec. 2, 3, Dayton, O., 4-6, Cleveland 8-13.
OUR AMERICAN STARS: Chicago, Ill., Dec. 1-6.
PARISIAN FOLLY: N. Y. city Dec. 1-6.
ROSE HILL'S BURLESQUE: N. Y. city Dec. 1-6, Newark, N. J., 8-13, N. Y. city 15-20.
REILLY WOODS: Cleveland, O., Dec. 1-6.
RENTZ-SANTLEY: Milwaukee, Wis., Dec. 1-6.
SAM DEVERE: Pittsburg, Pa., Dec. 1-6, Cincinnati, O., 8-13, Chicago, Ill., 15-20.
SHERIDAN AND FLYNN: Baltimore, Md., Dec. 1-6.
SHUFFLER-BLAKELY: Fort Worth, Tex., Dec. 3, 4, Dallas 5, 6.
TONY PASTOR: N. Y. city Oct. 27—indefinite.
VADIS SISTERS: Detroit, Mich., Dec. 1-6.
WEBER AND FIELDS: Montreal, Can., Dec. 1-6, Toronto 8-13.
WILLIAMS AND ORR: Brooklyn, N. Y., Dec. 1-6
WHALLEN AND MARTELL: Waterbury, Conn., Dec. 2, New Haven 4-6, Philadelphia, Pa., 8-13, Harlem, N. Y., 15-20.
WILSON SISTERS: Cedar Rapids, Ia., Dec. 12.

MINSTRELS.

AL. G. FIELD: Huntsville, Ala., Dec. 3, Columbia, Tenn., 4, Murfreesboro 5, Chattanooga 6, Gadsden, Ala., 8, Rome, Ga., 9, Atlanta 10, 11, Athens 12, Milledgeville 13, Macon 15, Columbus 16, Americus 17.
BEACH AND BOWERS (Southern): Honey Grove, Tex., Dec. 1, Bonham 4, Dennison 5, Gainesville 6.
BEACH AND BOWERS (Northern): Mattoon, Ill., Dec. 1, Shelbyville 4, Pana 5, Taylorville 6.
CLEVELAND'S CONSOLIDATED: Cleveland, O., Dec. 1-6, Pittsburg, Pa., 8-13.
CLEVELAND'S COLORED: San Francisco, Cal., Nov. 24-Dec. 6.
GORTON'S: Portland, Ore., Dec. 1-6.
GEORGE WILSON'S: Columbia, S. C., Dec. 4, Charleston, 5, Washington, D. C., 6.
HI HENRY: Talladega, Ala., Dec. 4, Anniston 5, Birmingham 6.
LEW JOHNSON'S: Denver, Col., Dec., 1-6, Colorado Springs 8, Salida 9, Aspen 10, Leadville 12
PRIMROSE AND WEST: Joliet, Ill., Dec 3, Elgin 4, Englewood 5, Elkhart, Ind., 6.
SPANISH TROUBADOURS: Seneca Falls, N. Y., Dec. 3, Lyons 4.
THATCHER: Jamestown, N. Y., Dec. 3, Erie, Pa., 4, Oil City 5, Youngstown, O., 6, Cleveland 8, 9, Detroit, Mich., 10-12, East Saginaw 13, Bay City 15, Grand Rapids 17, Jackson 17.
VREELAND: Somerset, Ky., Dec. 3, Nicholsville, 4, 5, Lebanon 6, Elizabethtown 8, Bowling Green 9, Gallatin, Tenn., 10, Shelbyville 11, Tullahoma 12, Fayetteville 13, Tuscumbia, Ala., 15, Corinth, Miss., 16.

CIRCUSES.

BAIRD AND GREENLEE: Newark, O., Nov. 28-Dec. 4, Marion 6-14.
DIEFENBACHER: Plaquemine, La., Dec. 3, Donaldsonville 4-6.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Dubuque, Ia., Dec. 1-6, Rockford, Ill., 8-13, Ottumwa, Ia., 18-20.
BRISTOL'S D. M. EQUINES: Torrington, Conn., Dec. 1-6, Hoosick Falls, N. Y., 8-13, Glens Falls 11-13, Claremont, N. H., 15, 16, Littleton 17, 18.
GENTRY'S EQUINES: Santa Anna, Cal., Dec. 3, 4, Riverside 5, 6.
HANNIBAL A. WILLIAMS: Worcester, Mass., Dec. 4, Providence, R. I., 6, Springfield, Mass., 8, Pittsburg, Pa., 11, Providence, R. I., 13, Springfield, Mass., 15.
HERRMANN: N. Y. city Dec. 1—indefinite.
HURLBURT HIPPODYNAGON: Sioux Falls, N. Dak., Dec. 1, Madison 4, Marshall 5, Wilmar 6.
KELLAR: Burlington, N. J., Dec. 3, Paterson 4-6.
SIGNOR BLITZ: Columbus, Neb., Dec. 3, Grand Island 4, Kearney 5, Hastings 6, Holdridge 8, Seward 9, Crete 10, Sutton 11, Howard 12, Pawnee 13, Beatrice 14, Wymore 15.
SHELBY'S WONDER: Dallas, Tex., Dec. 1, Corsicana 4, Cleburne 5, Sherman 6.
W. W. DAYTON: Towanda, Pa., Dec. 3, 4, Tunkhannock 5, 6, Montrose 8, 9, Pittston 10, 11.

LETTER LIST.

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Miller, Bert
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Marble, F.
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Monroe, I.
Miller, Geo. S.
Mountford, Eva
Massini, Mr
Mason, Louis
McKenzie, Alexand'r
Martell, Annie
Myatt, Florence
Norman, Miss B.
Natural Gas, Mgr.
Noah, Rachel
Oler, Geo.
Pennell, Mary
Potter, Fred J.
Perrault, Alida
Paxton, Geo.
Peyser, David
Pierce, Lydia
Reeves, Harry
Ruthe, Oscar I.
"R. I. S."
Robinson, Ida
Serrano, Thos. E.
Shultz, James
Shackford, Chas
Smith, Carl
Sydney, Myra
Scribner, Sam A.
Schenk, Grace
St. John, Grace
Scott, John Philip
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Sawyer, Bessie
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Timberman, Marie
Tatten, Jos.
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ATLANTIC, IOWA.—Opera House, Dec., Jan., Feb., and March.

BUFFALO.—Court Street Theatre, March 23. May 11-25.

CLEVELAND.—Jacobs' Theatre, May 18 and after.

CHICAGO.—Alhambra, Jan. 18. April 26. May 10-23 and after.

CHICAGO.—Clark Street Theatre, Dec. 14. Feb 1. March 15-22-29. April 26. May 3-10.

CHICAGO.—Academy of Music, Dec. 7. Jan. 11. May 3-10-17.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

HOBOKEN, N. J.—Jacobs' Theatre, Dec. 21 22, 23, 24. Jan. 8, 9, 10-26 27, 28.

KENDALVILLE, IND.—Spencer Opera House, Holiday and other dates wanted.

MILWAUKEE, WIS.—Standard Theatre, Christmas week.

MONTREAL.—Jacobs' Theatre, week Feb. 29.

NEW YORK.—Jacobs' Theatre, March 2, April 27, May 4-28 and after.

NEWARK, N. J.—Jacobs' Theatre, Dec. 18, 19, 20. April 13, week.

NORFOLK, VA.—Lewis Opera House—Open time.

PATERSON, N. J.—Jacobs' Opera House, Dec. 1, 2, 3-15, 16, 17-22, 23, 24.

PHILADELPHIA, PA.—Continental, Jan. 19-26. Feb. 2. March 23, all after.

PARIS, KY.—New Grand Opera House, Open Time after Dec. 1.

ROCHESTER, N. Y.—Jacobs' Theatre, Feb. 5, 6, 7-26, 27, 28, 29, 20, 21.

ROANOKE, VA.—Opera House, Nov. 27 and March 30.

ROCHESTER, N. Y.—Academy, Feb. 2, 7.

SALAMANCA, N. Y.—Gibson Opera House, after Dec. 8.

SYRACUSE, N. Y.—Jacobs' Theatre, Dec. 29, 30, 31. Jan. 19, 20, 21.

STREATOR, ILL.—Plumb Opera House, Dec. 25.

WESTFIELD, MASS.—Nov. 27, Dec, Feb. and March open.

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THE ACTRESSES' CORNER.

HOEING.

Talk of Turkish baths! If I could get a capitalist to back me I would establish a "Maud Muller" sunshine bath in town.

I would turn the Mauds loose in an acre or so of ground, and in the sunshine set them to hoeing and raking.

The muscular strain comes equally on both arms, the position into which one is thrown naturally is a free and not ungraceful one, and the exercise so gentle that one can keep at it till all over there is a delicious "tired."

Meanwhile, with the sun's smile on one the Turkish bath process goes on.

When my lady Maud was well tired and just about wet through, I would forcibly remove her hoe or rake—forcibly, because by that time she would be fired with an ambition to hoe the whole frosty earth and subject her sweet self to a rubbing and a hot sponging and a cool perfuming, roll her in soft sheets, lay her on a downy couch, soften the lights, set music playing gently, give her, if she wanted, a dainty cigarette, and leave her, my lady Maud, to the child's sleep that would come to her.

Where is my capitalist? The idea with the sun to back me, too, is a good one, isn't it?

As for me, I stood under a tree "wet through" and wishing myself a Lady Maud, to be treated as I have above suggested. I had gone into hoeing with the enthusiasm of a novice, and come out of it rather a wreck.

Just then I saw Bob approaching down my recently "finished" path.

"Oh, don't walk on that!" I wailed, noting his big footprints in the nicely combed-over dirt.

I suppose it is human nature to wince at the first footprint that mars one's fresh made path, but as Bob replied, oracularly:

"Why, dear, if your hoeing is to do any good in the world your paths must be walked in." Then, as he reached the unfinished part, he added:

"It's foolish to hoe up more than you can rake over."

"Why?" said I, to encourage him.

"You only make the path worse for those who come after you," he answered, making himself comfortable on a stump beside me.

"Dear boy, no less a man than Bob Ingersoll has set me the example," I returned.

"Nice child! I believe you have hoed up an idea or so along with the weeds. How did you soil your dress?"

"I fell over."

"Over what?"

"A pile of dirt, Bob."

"Explain before I decide you are a bigger goose than I already know you."

"You see I raked up the weeds once out of that path you walked on—and they made that big pile you see. Then to make the path still nicer I went back to rake it over again—and—I did—and—well, you know one walks backwards when one rakes."

"He who would clear a path for others then, cannot see his own way," interrupted Bob, dreamily.

"Yes; and when I got to the pile of dirt I had gathered together before, I didn't see it, and I fell over it."

"Sad commentary on life!"

"More allegories, Bob?"

"To clear for others a path of weeds, and then oneself fall over the pile!

"Bob, you depress me awfully. It's just as well I did fall over them. I should never have sat down else, hoeing is so fascinating."

"Strange, how stumbling over one's own weeds takes the enthusiasm out of a reformer," went on Bob, musingly. Then brightening up: "Really, Miss Nobody, you have worked hard," and he pushed with his foot a big mullein plant that lay uprooted.

"That, for instance, must have come up hard."

"Yes, I had to pull it up with my hands, the root was so big."

"Didn't it leave a hole in the path?" asked Bob, his hollow tone warning me of philosophical intent.

"Bob, you make my head ache!"

"After all the uprooting of an established evil is likely to leave a pitfall for those who might have safely avoided the conspicuous presence of the evil itself. I question if it is not better to merely cut the evil down even with the ground. The path to righteousness is no worse if, in following it, one treads upon the roots of evil."

"It's a short-sighted reformer who leaves the roots of evil in so unfrequented a path as that to righteousness," I returned loftily. "Scarcely a generation will pass before the roots start, tree and branch, again."

"Ah, well! The path will be more popular for a little such shading," said Bob, indulgently. He never cares which side of a question he talks on, so long as he gets off something that sounds clever. I know him far too well to try to bring him back to his own side of the fence.

"What put it into your head to do this?" he went on—indicating my implements of toil by a duck of his head. "You did not have to."

"I wanted exercise."

"How you would have kicked if you had been driven by necessity to the work."

"It wasn't work—it was amusement."

"Ye gods! How is human nature hung together? The unaccustomed labor is a recreation! Got a match. Darn it, my cigarette is more bother than satisfaction!"

"And the habitual pleasure is hard work," I supplemented maliciously, establishing at the same time my claims to popularity with Bob by producing the match-box I carry when he is around.

"Sometimes I suspect you of a little latent sense," said Bob, though whether he referred to my philosophy or my match-box I was not sure.

"After all," he went on, having taken a few whiffs, "the asphalt of conventionality dispenses with hoeing."

"It also dispenses with anything to hoe," I returned, gloomily.

"He who would take his own direction must carry his own hoe," went on Bob, in a trance-like tone.

"If he wants to leave trace of his going," I continued.

"Yes; footprints don't show, unless one is lucky enough to follow a fellow with a rake"—and Bob glanced at the marks he had made in my path.

"That's life, too," I sighed. "It ain't the inventor who makes his mark in the world so often as he who puts the invention to use."

"You must be careful of that little brain of yours," said Bob. "Which is easier—hoeing or raking?"

"The ease of hoeing depends on what you hoe, and the raking on—on how well you have done the hoeing," I returned, cautiously.

"Good hoeing makes easy raking. I may then infer from your experience?"

"That's the way with you. You are all the time maximizing other people's wisdom and learning by other people's experience. And yet you think yourself smart!

"Dear child! Who would not rather drink the wine than tread the grapes? Now, go back to your work.

POLLY.

CUES.

THE Lilliputians come to the New Park Theatre for a season of three weeks, beginning Dec. 22.

THE WITCH, the play in which Marie Hubert Frohman is now starring, is a collaboration by Marie Madison and Philip Hamilton.

THE theatres of F. F. Proctor's circuit did a rousing business on Thanksgiving Day. The total receipts for both performances at all of Mr. Proctor's houses aggregated $16,500, surpassing the receipts of any previous year.

WILL S. HAYS, the song-writer, intends shortly putting a company on the road, giving an old-time minstrel performance, without, as he says, "Japanese, tights, spangles, Venetian first parts and velvet swallow-tails."

THERE was a slight fire at the Harlem Opera House on last Friday evening, just before the performance began. A defectively insulated electric light wire caused the flames, which were easily extinguished.

MANAGER MILLER sends word that The Burglar opened at Duluth, Minn., last Saturday, to the biggest business in the history of his house.

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